DOCTOR WHO

A MARVEL MONTHLY 35P

AUGUST No. 55

INTRODUCING THE FIFTH DOCTOR

PETER DAVISON

EPISODE GUIDE
THE SAVAGES
to
THE POWER OF THE DALEKS

SEASON SURVEY RESULTS

THE DOCTOR WHO ARCHIVES PRESENT
DEATH TO THE DALEKS

Dangerous Visions!

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DOCTOR WHO

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A report on the plans in store for when Peter Davison takes over the longest running science fiction role of all.

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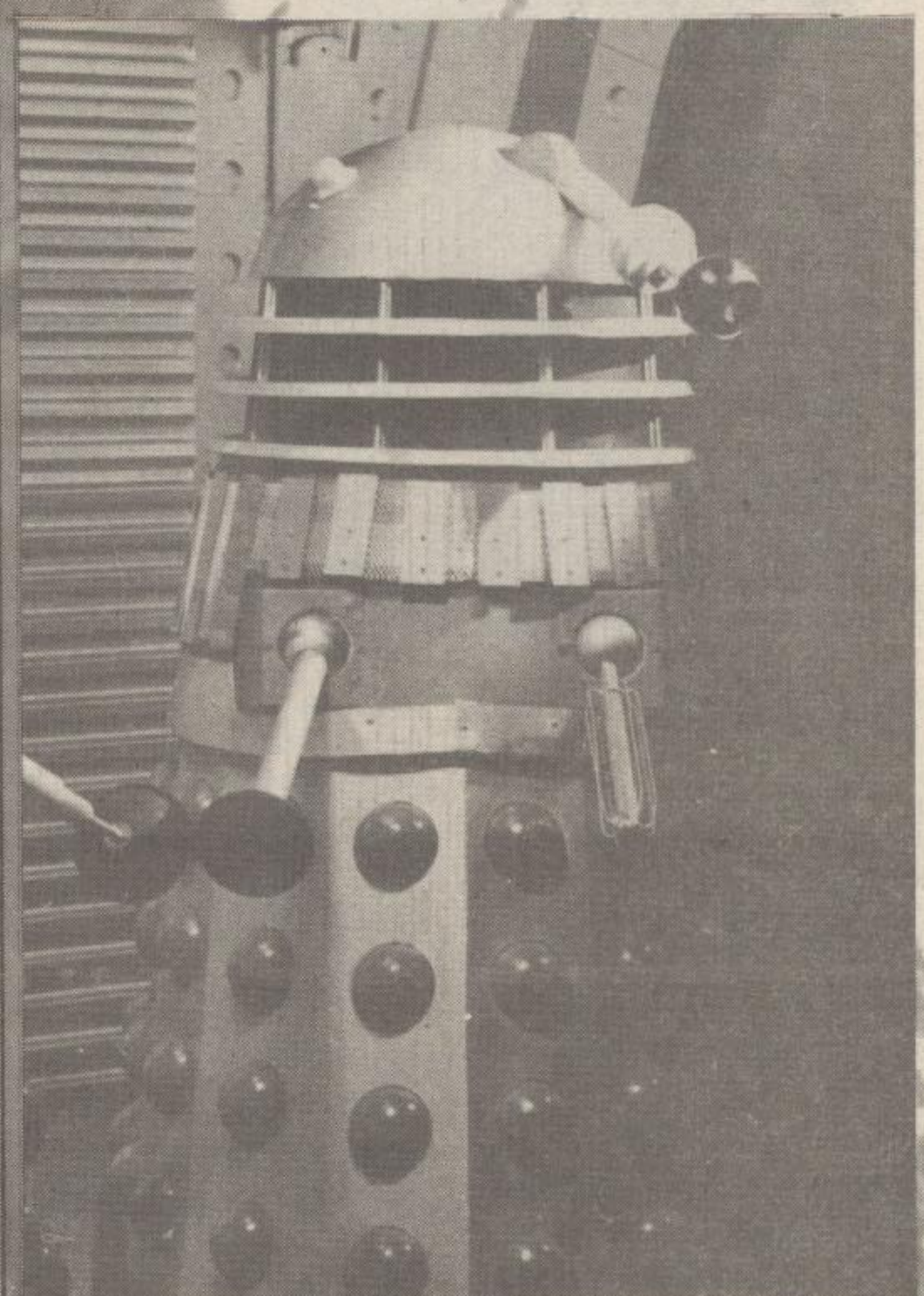

This issue we feature episode endings casts and credits of the adventures *The Savages* to *The Power of the Daleks*.

SEASON SURVEY RESULTS 32

All the ballots are in and the votes have been counted. Find out which were the most popular adventures of the last season.

STAR PROFILE 34

This issue's star profile looks at the work of *Doctor Who* scripter and creator of the Cybermen, Dr Kit Pedler.

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The final chapter of this three part Dalek adventure.

A Marvel Comics Production

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DOCTOR WHO LETTERS

Having read your latest issue (54), I feel I must write to congratulate you on another splendid publication. Since issue 50, your magazine has gained a much more mature approach to **Doctor Who**. The greater emphasis on articles is pleasing, as I agree with other readers that one comic strip per issue is sufficient. This has also increased the quality of the comic strips. I especially liked the *Spider God* story in issue 52. It's nice to see you putting in your contribution to conservation. My favourite comic strip stories since the magazine began were *Black Legacy* and *Business as Usual*. I loved the twists in both these tales. The new strip *End of the Line* looks promising. You have only made one comic-strip mistake – Abslom Daak should never have returned after his first adventure. The ending of *Dalek Killer* was so carefully built up to that any follow-up strip was almost an abuse to it.

Now on to the rest of the magazine. Keep up the *Episode Guide*, and keep showing the full credits. It's interesting to see familiar names like Nicholas Courtney (*Dalek Master Plan*) popping up in unexpected places. The interviews are good, although I got rather lost in the technical terms on the first page of Peter Grimwade's interview. I enjoyed reading *The Troughton Years* with its interesting facts such as the tin-foil effect of Ice Warrior guns.

The *Doctor Who Archives* stories are well presented. I like the way the stories are now laid out in episodes. I'm glad to see lesser stories featured, such as *Image of the Fendahl* and *The Time Monster*. How about *Inferno, The Mind of Evil* or *The Ark*?

I love the richly-coloured pin-ups that have started to appear on the back covers. Don't let these slip away.

I am sad to hear of the disputes in Target books, and also to hear that the *Technical Manual* has been cancelled. There was one thing you didn't make clear: will *State of Decay* only come out in hardback?

The last tv series was the best for several years. The only unspectacular show was *Meglos*, the rest of the series being outstanding. *Full Circle* was the best story, in my opinion, since *The Talons of Weng-Chiang*. Matthew Waterhouse's portrayal of Adric is the best companion since Sarah Jane Smith, who was my all-time favourite. Would an interview with either Matthew or Sarah Sutton (Nyssa) be possible?

I enjoyed the two last stories of the season immensely. The regeneration and flashback sequence in Logopolis was superb, and a fitting climax to Tom Baker's reign. Tegan is an excellent character, and it is amazing how quickly the three new companions have settled into the programme. Adric and Nyssa are certainly friends, whereas Tegan seems to be a more argumentative person. The new companions are better than I expected, and I don't miss Romana as much as I thought I would. So well done and keep it up, Matthew Waterhouse, Sarah Sutton and Janet Fielding.

I have high hopes for Peter Davison and next season, and I hope John Nathan-Turner does decide to bring back some old foes; it would be good to see the Sontarans, Ice Warriors or Cybermen again.

Could you please reveal the possibility factor of the re-showing of old adventures? Programmes like **Fawlty Towers** are being repeated over and over, whereas **Doctor Who** is igonored. If it is possible to repeat old classics, here is a list of adventures that my friends and I would especially like to see again:

The Sontaran Experiment
Genesis of the Daleks
Revenge of the Cybermen
Power of the Daleks
Planet of the Spiders
The Seeds of Doom
The Seeds of Death
The Monster of Peladon
Inferno
Spearhead from Space
Frontier in Space.

. . . and practically any other Pertwee adventure, as I count the Pertwee years as the best.

To finish with, could I ask you a couple of rather trivial but interesting questions:

Is the Ice Warrior's head a head or a helmet?

Did the Morbius monster from *Brain of Morbius* (1976) have reptilian claw-like feet as depicted in Target's *Junior Dr Who and the Brain of Morbius* or not? I remember it as having stumpy, furry feet.

Keep up the excellent work, and all the best to you and the BBC **Doctor Who** production team.

Nicholas Peggy,
Nottingham.

I'm just writing to say I think your comic is absolutley marvellous I especially liked *End of the Line*, and *The Monster Gallery*.

How about a comic strip story about the Krynoids? But alas I have a dislike about your comic coming every month because the stories that follow on keep me waiting on edge all month.

I have one question that has not been asked. Why did **UNIT** suddenly stop appearing in your comic?

Stephen Marriot,
Belper,
Derbys.

I have just finished reading 53 of **Doctor Who Monthly**, and I am just writing to congratulate you on a most excellent magazine, almost as good as the excellent **Starburst**! The features are really interesting especially the *Monster Gallery* and *Gallifrey Guardian*. Though the photo of Tom Baker on the cover of 53 is not a good one. I have never seen the Doctor with what appears to be a sardonic sneer on his face.

But now to the main point of my letter. I think that the comic strip of the Doctor is good, although the stories are short. What I want to know is please, please could you do a comic strip story of the Doctor meeting Count Dracula? Ever since I began being a fan of the Doctor I have always wanted to see a story where he confronts Dracula. Keep up the good work.

Vincent O'Brien,
Howth,
Dublin.

Here's a letter from an unexpected source: America! I am a college student in the state of Georgia. For several years I had been hearing the name **Doctor Who** on and off without becoming interested – until I picked up a copy of Marvel Comics' adaptation of *The Iron Legion*. It was like a thunderbolt! Now I am an avid follower of the good Doctor's exploits in print, from every source I can find, including your magazine. Hence, this letter of overseas praise: Keep up the superb work!

Barbara 'O'Quinn,
Barnesville, Georgia,
U.S.A.

GALLIFREY GUARDIAN

PLAGUE RIDDEN LONDON PREPARES FOR THE VISITATION

At the time of compiling this month's *Gallifrey Guardian* the first story to be recorded for the next season, *Four to Doomsday*, is now in the can and work on the next one is well under way.

Titled **The Visitation** it has been penned by *Doctor Who* newcomer Eric Saward with the director's seat being occupied by Peter Moffat, who made such an impact last year with the atmospheric tale **State of Decay**. The guest star for this story will be Michael Robbins, a well-known period character actor possibly unfortunately best known for his role as Olive's long suffering husband in the Reg Varney series *On the Buses*.

Set in London of the mid-seventeenth century **The Visitation** is a historical serial with science fiction overtones. However, dispite overtures to science fiction the production is getting the full BBC period drama treatment which has won the corporation world-wide acclaim in the past through such series as *The Six Wives of Henry VIII* and *Elizabeth R*. At present a very sizeable and faithfully reproduced segment of Stuart London now stands in the BBC's film studios at Ealing.

Sadly though, viewers will have to wait until Spring next year to see this story as it is currently scheduled as number four in transmission order for the new season.

VIEWMASTER'S VANISH FROM VIEW

In answer to several concerned queries received of late I have been delving into the mystery of the vanishing *View-Master* series of slides from the *Doctor Who* serial *Full Circle*. Since mention of this set was first made in these pages some months ago many of you have written to me anxious because none appear to have been received in a lot of areas.

Upon investigation it appears the **Full Circle** set has been, hopefully only temporarily, withdrawn from circulation due to copyright problems.

Apparently the set was released onto the market without final clearance having been given by the merchandising wing of BBC Enterprises. Clearancing is a legal requirement whereby any commercial body which wishes to sell a product based on the work of another company must gain the permission to do so from each person who owns rights under that company. Thus, with **Doctor Who**, which utilises the abilities of many talented people, getting hold of this permission can sometimes be tricky.

CONNED AGAIN

Many long standing fans of the *Doctor Who* series have heard of the famous Barnet By-Pass Police Box, supposedly the last remaining example of its kind in the London area.

Subsequently many hearts were gladdened by the sight of this edifice during episodes one and two of **Logopolis**. What few of us, including myself, realised was that we had all been conned. Despite the presence of a Barnet Council sign post beside the box no location filming for **Logopolis** was done anywhere near the site of that famed monument, sadly because that box has now been demolished.

Apparently, according to producer John Nathan-Turner, the **Logopolis** production crew had intended to use the Barnet box for filming only to find that the Metropolitan Police had beaten them to it by demolishing it just a few weeks before the scheduled shooting date. Plans were hurriedly re-adjust with the prop TARDIS being used instead of the Barnet Box, placed strategically on a convenient lay-by in Buckinghamshire. For the important scene of two police boxes being seen together the old TARDIS prop, last seen in **The Horns of Nimon**, was brought out of retirement.

As for the Barnet Council sign post, that was the con!

THE DOCTOR'S UNSUNG TITLE

In several issues of *Doctor Who Weekly* references have been made to the different title sequences used to open the *Doctor Who*. There have been six in all ranging from the electronically generated "cloud" effects which opened William Hartnell's serials to Sid Sutton's star field sequence which featured all during last season. How many of you, though, knew that a seventh sequence exists which was never used during the Jon Pertwee era.

Commissioned by outgoing Troughton producers Peter Bryant and Derrick Sherwin the sequence would have featured on the opening Jon Pertwee story **Spearhead from Space** had not a decision been taken to use another set of graphics.

The unseen sequence is very like the one used to open Jon Pertwee's stories up till **The Green Death** except that it opens with a filmed shot of Jon Pertwee's Doctor turning to face the camera, and then tossing his cape over the lens. As the light is cut off so the electronic effect of swirling down a tunnel begins with the only difference thereafter being the colour tint which are changed from those used on the televised version.

5

PHOTO-FILE NO.6 PETER DAVISON

Compiled by Jeremy Bentham
(with thanks to Linda Williams for research help)

CHARACTER: The Doctor (fifth incarnation)
YEARS: 1982 –
BORN: 1951
Major TV Appearances: The Tomorrow People, Love for Lydia, All Creatures Great and Small (as Tristan Farnon), Print Out, Once Upon a Time, Holding the Fort, Sink or Swim.

SPECIAL MENTION: The above list of television appearances more than demonstrates the extraordinary versatility and adaptability Peter Davison possesses for being able and willing to undertake wildly differing acting assignments.

Hardly surprising then to discover that Peter has been involved with stage work almost since the day he started school. From acting in school plays Peter Davison went on to roles in the amateur dramatics field before undertaking more formal training at the Central School of Speech and Drama. His first acting job was a season at the Nottingham Playhouse which was quickly followed by an appearance at the Edinburgh Festival – a venue noted for being a launching platform for some of Britain's most famous actors and actresses.

For some years now, Peter has been married to actress Sandra Dickinson, an American known for her likeness to Marilyn Monroe and for catch phrases such as "Gee, they got a band" which she used in a tv commercial some years ago. Incidentally Peter Davison had a bit part in that same commercial, as Sandra's threatened escort.

As well as being an actor of no mean repute Peter Davison is also accomplished in the field of music. He plays the guitar and has dabbled in the sphere of song-writing, gaining renown recently for the theme to the ITV series *Mixed Blessings* which he composed. Talking about his other interests Peter does admit to a sly liking for fast cars.

Public acclaim came in Davison's direction with his role as Tristan in the BBC series *All Creatures Great and Small.* Playing the part of Robert Hardy's younger brother in the series Peter Davison describes the role as the nearest he has come to playing himself. For most of his career to date he has preferred character roles; creating figures with special idiosyncrasies, unusual accents or even, as with his appearance as Dish of the Day in the tv series *The Hitch Hikers Guide to the Galaxy,* submerging his youthful features beneath a foam latex mask.

THE DOCTOR HAS MATERIALISED IN A STRANGE, DERELICT CITY. TRAPPED IN THE AUTOMATIC SUBWAY, HE IS ATTACKED BY A GANG OF MUTANTS, CALLED THE CANNIBALS. ONLY THE INTERVENTION OF ANGEL, ACE FIGHTER OF THE GUARDIAN ANGELS, SAVES HIM...

WHERE ARE WE GOING NOW?

HEAD-QUARTERS. IT'S NOT FAR FROM HERE... THERE'S SOMEONE I'D LIKE YOU TO MEET.

HIJLLO ... WHAT WAS THAT?

KLINK!

DID YOU HEAR IT, ANGEL?

ANGEL...??

WELL NOW... LOOK WHAT WE GOT HERE.

A POOR LITTLE SMEGG ...ALL LOST AND LONELY!

DOCTOR WHO

END OF THE LINE

PART II

WHERE ARE YOU FROM, SMEGG?

WHAT ARE YOU DOING HERE?

YOU WOULDN'T BELIEVE ME IF I TOLD YOU...

SOMETIMES I DON'T BELIEVE IT MYSELF!

YOU'D BETTER ANSWER THE MAN'S QUESTIONS, SMEGG... THAT'S SONNY, OUR LEADER...

... AND EVERYBODY ANSWERS TO HIM!

RELAX, BOYS ... HE'S WITH ME!

ANGEL!

WELCOME HOME, KID... YOU'VE BEEN AWAY SO LONG, I WAS GETTIN' WORRIED...

THE PLACE IS CRAWLING WITH CANNIBALS! BIG LEAGUE STUFF!

THE CHIEF HIMSELF IN THE SMITHERS LOOKING FOR SOMEONE SPECIAL...

I'VE GOT A FEELING IT MAY BE **YOU** HE'S AFTER, SMEGG!

THAT'S NOTHING NEW! SONNY... I'M TAKING THE **DOCTOR** HERE TO SEE THE **ENGINEER**!

DOCTOR, HUH? I GET IT...

KEEP YOUR EYES SKINNED... WE WON'T BE LONG!

LEAVE IT TO US, SONNY!

SOON...

HEY, GRAND-PA! YOU'VE GOT **VISITORS**!

THE OLD BUZZARD'S STILL HOOKED UP IN THE COMPUTER... CAN'T HEAR A THING!

ANGEL? **ANGEL** --WE'RE NEARLY THERE...

I'VE MADE THE **BREAK-THROUGH**!

GOOD LORD! IT'S A COMPLETE **TRACK CONTROL SYSTEM** ... A ROOMFUL OF **ANTIQUES**!

HEY! ARE YOU ALRIGHT?

THAT'S GREAT!

IT WAS JUST A QUESTION OF BYPASSING ...KOF...

THE MAIN... KOF... CONTROL SYSTEM.

I'VE GOT AN INDEPENDENT CONTROL...KOF ...HOOKED UP... SOON WE'LL ...GASP...

ANGEL ...I...

SONNY! HELP ME GET HIM UP!

WHAT'S WRONG WITH HIM, DOC?

MAL-NUTRITION AND PROBABLY RADIATION SICK-NESS! IF YOU WANT HIM TO SURVIVE ...GET HIM OUT OF HERE!

I'M NOT A MEDICAL DOCTOR... THERE'S NOTHING I CAN DO TO HELP HIM...

THE THING IS, DOC...THIS CITY'S KILLING US ALL...

AND THE ENGINEER IS THE ONLY MAN WHO CAN SAVE US!

THE ENGINEER HAD A DREAM ...TO GET US ALL AWAY FROM HERE!

YOU SEE --THE SUBWAY IS A SEALED SYSTEM...IT'S BEEN ON AUTOMATIC FOR YEARS...

UP TOP, INDUSTRY JUST GROWS AND GROWS, LEVEL PILING ON LEVEL ...AND ALL THE WASTE FILTERS DOWN...

'THE ENGINEER DISCOVERED A LINE THAT LEADS OUT OF THE CITY... TO A PLACE WHERE WE CAN BREATHE AGAIN...

'...IT'S CALLED COUNTRYSIDE!'

'HE'S BEEN WORKING TO GET CONTROL OF THAT LINE... AND HE'S DONE IT! WE'VE GOT TO SAVE HIM... IT'S OUR ONLY HOPE!'

AT THAT MOMENT--DEEP IN THE LABYRINTH OF THE SUBWAY... **THE CANNIBALS** WERE ABROAD ONCE MORE!

C'MON, SNIFFER! TRACK 'EM DOWN AND YOU'LL TASTE **FRESH MEAT** BEFORE THE DAY'S OUT!

GET A GOOD WHIFF OF THIS PIECE OF **SCARF**!

SNIFF

SNIFF

OKAY? GOOD BOY!

NOW LET'S GO!

LOOK AT THE LITTLE RUNT GO! I CAN 'ARDLY 'OLD 'IM!

SUDDENLY...!

UURGH!

GUARDIAN ANGELS! LEMME AT 'EM!

POUR IT ON, GUYS! DON'T LET THE SCUM THROUGH!

LISTEN TO THAT!

THAT'S *MUSIC*, PAL! THE OLD CARVER'S PLAYIN' MY TUNE...

BRZZZZ!

SZZZTT!

AN' IT'S THE *LAST THING* YOU'RE EVER GONNA HEAR!

AKKH!

AAARGH!

WE'RE WITH YA, CHIEF!

I DON'T *BELIEVE* IT! WE'RE GETTIN' *SLAUGHTERED*! THE ANGELS HAVE *HAD* IT!

ANGEL H.Q.--AND THE ENGINEER HAS RECOVERED ENOUGH TO WATCH SOME OF THE DOCTOR'S HANDIWORK...

YOU'VE MADE A FEW FALSE CONNECTIONS...WON'T TAKE A *JIFFY*!

THAT'S *AMAZING*! YOU'RE VERY SKILLED, DOCTOR!

MINUTES LATER...

WE'VE *DONE IT*! WE'VE BROUGHT A TRAIN IN... *UNDER OUR OWN CONTROL*!

NOT BAD, EH?

THAT'S OUR BABY, ANGEL! WE'RE GONNA RIDE THAT TRAIN TO THE *END OF THE LINE*!

LET'S ROUND UP THE OTHERS...

HOLD ON A SECOND...

NOK NOK

THERE'S SOMEONE AT THE DOOR...

JOEY! WHAT ON EARTH HAPPENED?

THE OTHERS, JOEY, WHERE ARE THE OTHERS?

BAD NEWS, ANGEL ... REAL BAD!

WE RAN INTO A CANNIBAL PATROL... THE CHIEF WAS WITH THEM...

THEY JUST TORE US APART! >SOB<

IF WE'RE GONNA GO...GO NOW! 'CAUSE WE'RE ALL THAT'S LEFT!

WHAT ARE WE WAITING FOR?

C'MON, OLD TIMER, WE'LL RUN NOW...WEEP LATER...

DOCTOR?

GIVE ME A MINUTE OR TWO... I'VE A FEW THINGS LEFT TO DO...

THERE'S BEEN A SLIGHT MALFUNCTION! CHANGE OVER FROM 'AUTOMATIC' TO MANUAL

NOK!

ORAT! SOMEONE AT THE DOOR...AGAIN!

BRZZZZ

OR SHOULD I HAVE SAID SOMETHING!?

I KNOW YOU!

YOU'RE THE CREEP WHO LED MY MEN A CHASE!

WELL, YOU'RE CORNERED NOW, PAL...

COME ON IN, THE DOOR IS OPEN!

ONLY ONE THING LEFT TO DO ...FLIP THE SWITCH!

THAT'S IT...THE TRAIN'S PULLING OUT!

THANK GOODNESS!

I'M GONNA ENJOY THIS!

SAVE SOME FOR US, CHIEF!

?

THE CHIEF AIMS A KILLER BLOW, BUT QUICK AS HE IS, THE DOCTOR IS QUICKER

STAND STILL, YOU LOUSY...

AAAGH!

HEY! THAT WAS NEAT!

TRUST THE CHIEF TO THINK OF US...

HE'S SO CONSID-ERATE!

HE DON'T JUST PROVIDE LUNCH...

HE IS LUNCH!

HE'S HIT A POWER CABLE!

MMM... SMELLS GOOD... DON'T YOU JUST LOVE A ROAST?

WHAT'S IT GOT? IT'S GOT THE LOT!

SOMEONE MAKE A WISH!

TIME TO LEAVE...

BUT WHERE TO? THE TRAINS GONE... THE REST OF THE ANGELS ARE GONE, TOO...

THERE'S ONLY ME STILL HERE ...AND I'M LOST!

JUST A MINUTE...

THIS LOOKS VAGUELY FAMILIAR...I'M SURE I'VE BEEN HERE BEFORE!

I WAS RIGHT! NOW IF I'M NOT MISTAKEN ...I'LL PUSH OPEN THIS DOOR...

...AND FIND THE **TARDIS** WAITING FOR ME!

POLICE BOX

IT'S **MARVELLOUS** TO BE BACK! BUT THERE'S ONE THING **NAGGING** AT ME...

DID THE ENGINEER FIND HIS DREAM? DID SONNY AND ANGEL MAKE IT TO THE **END OF THE LINE?**

I'VE GOT TO KNOW!

VWORP VWORP

SETTING CO-ORDINATES, THE DOCTOR **VWORPS** OUT OF THE CITY... ONLY TO FIND...

A **WASTELAND!** NOT WHAT YOU'D CALL **COUNTRY-SIDE** AT ALL...

NO COWS... NO SHEEP... NO FRESH-RUNNING STREAMS...

AND NO **ANGEL** EITHER...

SO THE DOCTOR SITS AND WAITS...

AND WAITS...

AND WAITS.

IT'S COMING ON TO RAIN...

I'D BETTER GET INSIDE... NO TELLING HOW **RADIO-ACTIVE** THIS RAIN IS...

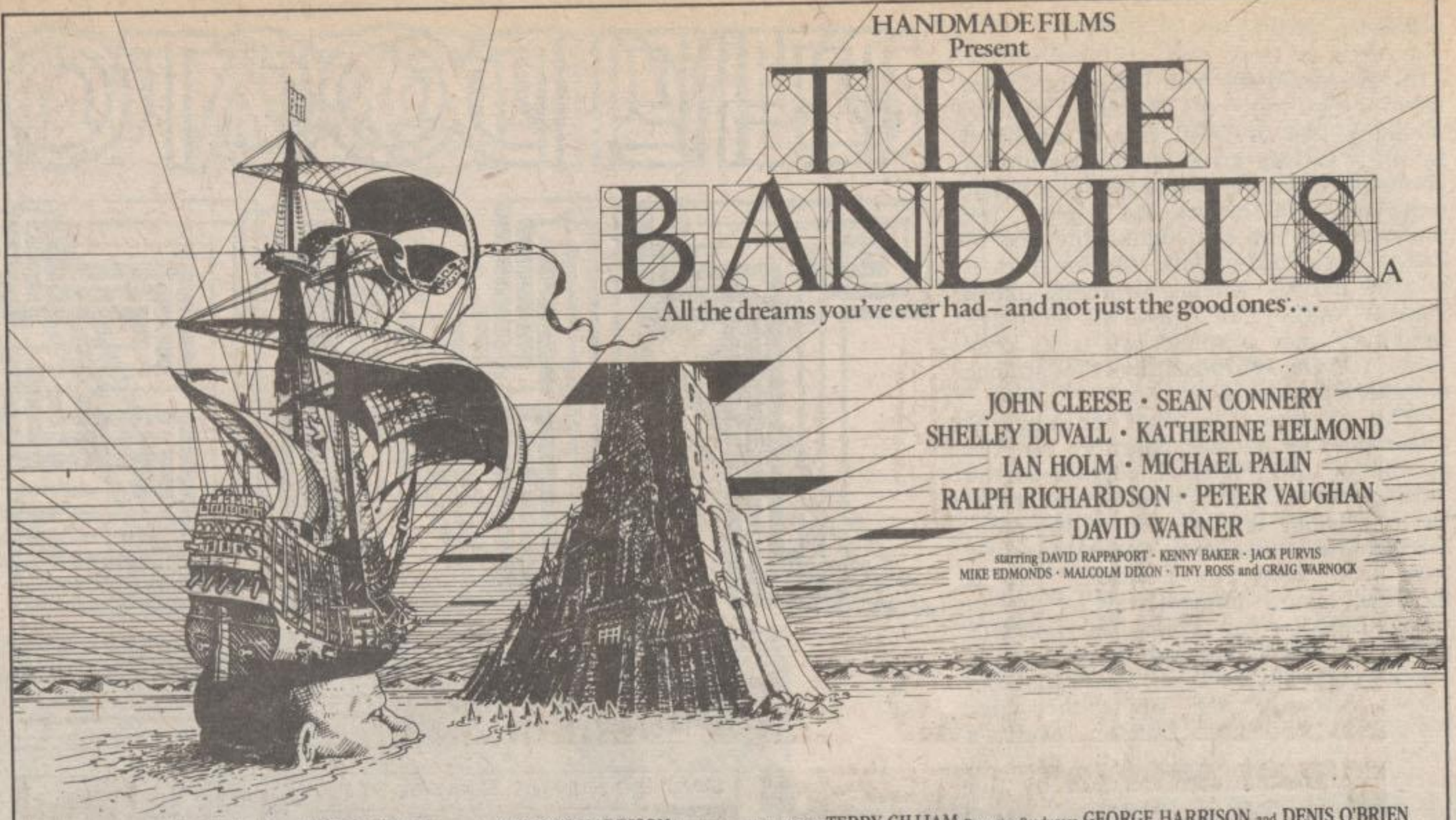
THEY'RE NOT GOING TO MAKE IT ANYWAY.

THEY'RE NOT COMING ...I CAN **FEEL** IT...

AND LOOKING AT THIS POISONOUS DESERT...

PERHAPS IT'S JUST AS WELL.

THE END.



HANDMADE FILMS
Present

TIME BANDITS

A

All the dreams you've ever had—and not just the good ones...

JOHN CLEESE · SEAN CONNERY
SHELLEY DUVALL · KATHERINE HELMOND
IAN HOLM · MICHAEL PALIN
RALPH RICHARDSON · PETER VAUGHAN
DAVID WARNER

starring DAVID RAPPAPORT · KENNY BAKER · JACK PURVIS
MIKE EDMONDS · MALCOLM DIXON · TINY ROSS and CRAIG WARNOCK

Screenplay by MICHAEL PALIN and TERRY GILLIAM Songs by GEORGE HARRISON Produced and Directed by TERRY GILLIAM Executive Producers GEORGE HARRISON and DENIS O'BRIEN
Music Composed and Orchestrated by MIKE MORAN Photography by PETER BIZIOU Edited by JULIAN DOYLE Associate Producer NEVILLE C. THOMPSON
Music Produced by RAY COOPER Production Designer MILLIE BURNS Costumes by JIM ACHESON with HAZEL COTÉ Read the Hutchinson Paperback and Sparrow Novelisation

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THE DOCTOR

THE

EPISODE ONE

A jungle. Amid the lush foliage and flora move creatures of infinite variety. Suddenly the ordered calm is disturbed by an unearthly growl of displeasure. A clump of bushes is pulled paart. A scaly, reptilian form heaves itself from the undergrowth and yet, unlike the rest of the jungle's incumbents, the creature is not of Earthly origins. Upright, like a man it walks but below its mop-like thatch of hair a single eye is its only facial feature. Purposefully the strange creature shambles away.

The sweltering peace of the jungle is disturbed again momentarily by the grating of the TARDIS engines as the outlines of the police box become solid. Dodo Chaplet is first out of the ship, incongruously dressed in the fashion of a page boy from the Crusades. She is followed almost immediatley by Steven who scolds her for leaving the TARDIS before the checks are completed. Letting out a violent sneeze Dod retorts that she knows perfectly well where they are: Whipsnade Zoo near London. Steven's protests that they are likely not even on Earth are treated with derision by the

dark-haired schoolgirl who triumphantly points to a scuttling Chameleon as proof of her claim.

Not so far away, in a gleaming, ultra-modern building, a trial is coming to an end and the Commander is passing sentence on the young man standing before him in a glass cubicle. Watching the proceedings are a group of Guardians and several of the one-eyed reptile men. The commander sums up by stating that the accused's actions of carelessness could have resulted in an explosion fatal to both the human race and the Monoids – under the circumstances the most

WHO ARCHIVES ARK

lenient sentence he can pass is that of miniaturisation. The prisoner will be retained on micro-cell slides to be re-constituted 700 years later when he can no longer do any harm. The pronouncement is accepted by the Prosecutor, Zentos but deplored by the defence council under the Commander's daughter, Mellium. The Commander points out to her that they are guarding the fate of the entire human race, they cannot afford error. Sentence is approved by the other figure on the defence, Manyak. The prisoner is led to a special booth where he is bathed in a brilliant light. Before the eyes of the Guardians and the dumb Monoids the man shrinks to micro-size and is placed in suspended animation along with the rest of human kind. Using sign language a Monoid indicates its thanks to Zentos for the care the humans take on their behalf.

Out in the jungle the Doctor has been making some interesting observations about the cosmopolitan nature of the animals. There are elephants from India, snakes from America and birds from Africa – representatives from every continent on Earth all under one roof. When Steven queries this last remark the Doctor points to the sky. Dimly through the haze they perceive the sky is not sky after all, but a metal-rivetted roof with huge arc lights. The ground too is giving off a slight vibration. Again Dodo sneezes, unaware she, and the others have been seen by a Monoid. The creature hurries off to inform the Guardians of their presence and very soon alarm sirens are sounding.

The trio are examining pictures on a cave wall as the alarms blare out. They try to return to the TARDIS only to spy a party of Monoids on guard. They move ahead to find a new sanctuary but they

are stopped in their tracks by their first sight of the city at the edge of the jungle. Now the Doctor knows where they are – aboard a giant spacecraft, like an updated Noah's ark. They are surrounded by several Monoids.

Brought before the Commander, Zentos and Mellinum, the three travellers relate their story. Talk of time travel intrigues the Commander but Zentos is suspicious. The former explains that the Earth is now un-inhabited and heading for the Sun. The population, however, is safe and en route to a new home on the world of Refusis. The journey will take over 700 years so none of the present generation of Guardians will see it. To commemorate the epic voyage a giant statue is being constructed stone by stone. Only the feet have been sculpted as of now but at the end of the flight the giant figure of a Homo Sapiens will stand above the jungle. The Monoids, who serve the Humans, came to Earth many years ago when their own planet died. offering their servitude in exchange for shelter. The Commander informs the Doctor that they are in the 57th Segment of Time which the latter estimates must be 10 million years from their last landing on Wimbledon Common.

The Guardians seem friendly at first but Zentos is wary of the travellers – feeling they could be saboteurs from Refusis out to prevent the Ark from making planet-fall. His fears appear to be confirmed when a mysterious fever suddenly afflicts a Monoid and then the Commander. They have caught Dodo's cold but since it is millions of years since the virus existed on Earth they have no immunity to its effects. The Monoid dies and as the Commander weakens Zentos assumes command. He has the travellers arrested and tells Mellium they will be made to suffer for his crime. . .if, that is, anyone survives to conduct a trial. An outbreak of this fever could kill them all!

EPISODE TWO

With the main hall tv monitor showing a picture of Earth slowly spinning towards armageddon, Zentos has the travellers transfered to a small cell to await their trial. All around them is evidence of the virus spreading. The Monoids, it would appear, are the most susceptible with the disease proving fatal in many instances. But the Guardians too are falling victim to its effects and many of the Guardians feel that the three visitors should be punished by ejection into space should any human die. Zentos quizzes the senior virologist, Rhos, about a cure but the latter shakes his head; the cure for this infection was lost in the Primal Wars of the 10th Segment and a serious outbreak now could jeopardise the whole mission since each Guardian is a specialist in an alloted task. Zentos decides to proceed with the trial and nominates Guardian Baccu to act as Prosecutor. Manyak and Mellium offer their services for the Defence.

The trial proceedings will be relayed over the entire Ark by tv monitor, one of which is even fitted into the cell housing the Doctor's group. Dodo is beginning to feel better. It is required that one of the travellers should be present in the great hall and Steven is happy to volunteer, finding the temperature in the cell too stifling for his liking.

The hearing begins with Baccu denouncing the three visitors as hostile

agents from Refusis. Their story of time travel is clearly only a ruse. In return Manyak argues that were they indeed saboteurs they would have found a more subtle way to wreck the mission than to put their own lives in danger. Standing in the glass "dock" Steven agrees but the mood of the Guardians is decidedly ugly. Zentos rouses the crowd into a hysterical mood which drowns out Manyak's call for reason. His face beaded with sweat Steven yells out that millions of years of progress has not changed Man at all – he still fears the unknown! Watching from his sick bed the Commander nods in agreement. At that moment a messenger Guardian arrives, with news for Zentos. A human has died. This confirms the mass view that the travellers should be put to death in reparation for their heinous crime. They will be loaded into an ejection chamber and expelled into space. Steven collapses, his brow burning with the fever.

Very soon the Doctor has mobilised the entire crew of the Ark to help with his researches. Dodo is sent to fetch drugs and chemicals from the TARDIS while Rhos is told to round up many specimens of animal life from which cell membranes for a vaccine can be extracted. With Steven sick and Dodo away the Doctor is helped in his work by a Monoid. The creature proves to be very intelligent, passing instruments and samples often before the Doctor has even asked for them. Squinting down his glasses the Doctor remarks that the Monoids are obviously more intelligent than most people realise.

Eventually the Doctor concludes he has found an antidote and has it injected into Steven. However, feeling that time is of the essence, he declines to wait for an outcome and has the vaccine administered to the rest of the sick crew of the Ark. Zentos hovers like a vulture while Steven tosses and turns in a fit of feverish activity.

Suddenly it is over. Steven's fever breaks and he begins on the road to recovery, as do the Commander, the other sick Guardians and the Monoids. Zentos has to admit his error of judgement but is saved from overt embarrassment by a sudden shout from a monitor Guaridan. On the main hall screen is an image of the Earth in its death throes – an incinerating ball of matter plunging into the heart of the Sun.

Some time later the Commander, Mellium and the others are saying farewell to the trio from the TARDIS. Thd Doctor, ever one for speeches, recommends tham from now on to travel with understanding as well as hope. A Monoid buggy takes them back to the jungle and the ship dematerialises.

It rematerialises moments later and the three emerge, but oddly they find themselves in the same place: aboard the Ark. Yet it is strangely silent and seemingly rather in a state of neglect. They return to the great hall to find Manyak and Mellium but that too is deserted. A shout from Dodo alerts them to her pointing finger. Beyond the main observation window the giant statue now stands complete – but with the head of a Monoid.

EPISODE THREE

The Doctor is puzzled by the shape of the statue but reasons that, since it is complete, 700 years must have elapsed and the Ark must be entering the orbit of Refusis. Steven confirms this by referencing the navigation board. Touching a button he watches as the tv monitor focuses upon a dining area. But

something is wrong. Now it is the Guardians who are meekly serving the Monoids, each of which appears to be armed. Before they can call up further scenes the three travellers are discovered and brought before the Monoid ruler.

Each Monoid now bears a sash denoting his number and hence his rank. Number One explains that it was a mutation of the virus brought to the Ark 700 years ago that gradually sapped the wills and intelligences of the Humans. The Monoids pressed on with their own developments and eventually designed the speech boxes they all now wear and their heat pod weapons that allowed them recently, to mount a successful revolution. Now the Humans must serve the Monoids and the Doctor's party is led away to join the galley slaves in the preparation of food (accomplished by dropping various pills into water). In the kitchens the three meet Venussa and Dassuk and the Doctor tells them it is about time they staged a counter revolt...

Meantime Monoids One and Two are confering. The Ark is now above Refusis and if the preliminary survey proves optimistic then the Monoids will land and recreate their own world there. The Human Guardians will then be "dealt with". However for now they are useful and Two is instructed to take the Doctor and the girl with him on the landing party as their intelligence could be useful. Steven will remain behind as a hostage.

A shuttle craft Launcher is despatched to Refusis bearing Two, the Doctor, Dodo and a slave called Yendom. The Launcher touches down within a steamy forest of puff-ball like vegetation and the four disembark. No sooner have they set off to explore though than an invisible figure opens the hatch of the craft and enters.

As they walk the Doctor quizzes Two about the Monoid plans for the mass landing from the ship. From the nature of his answers it is quickly apparent to Dodo that the Monoids have no intention of bringing the Humans down. Their discourses are interrupted by the first sight of the castle nestling in a small clearing. Exploring inside the four find it to be elegantly if rather medievally furnished, but with no signs of habitation. Two attempts to flush them out by smashing some of the furniture, only to find the edifice is not empty after all – the Refusians are there but invisible: a result from a solar flare build-up many centuries ago. Panicked by the presence of these creatures he cannot kill Two beats a hasty retreat back to the Launcher with Yendom.

Aboard the Ark One is confiding his final plans for the Human race with Three. Once all the Monoids are down on the surface One will detonate a powerful fission bomb and destroy the remaining human cargo. This remark is overheard by one of the despised Subject Guardians (a willing collaborator) named Maharis who immediately goes off to find Venussa and Dassuk in the hope of convincing them of their peril.

Having killed Yendom for his protests at the plans for the Human race, Two has reached the Launcher. But as he begins transmitting his warnings about the planet to One a powerful explosion wrecks the craft. This worries the Doctor. If the Monoids decide to leave this world then he and Dodo will be marooned for life.

EPISODE FOUR

One disregards the evidence of Two's sudden end of transmission and orders preparations for a full landing of Monoids. Four questions the wisdom of preparing all the Launchers which earns him the emnity of the Monoid ruler. Four will be disposed of later. In great haste now the Monoids begin loading the Launchers with the trays containing the miniaturised Monoid people. This accomplished the shuttle crafts blast off for Refusis. With the unwitting help of the collaborator Maharis Dassuk manages to free all the slaves locked in the galley. From now on, urges Steven, all their efforts mut be concentrated on locating the Monoid's fission bomb.

The Launchers arrive on the surface of Refusis unaware that very close by they are being watched by the Doctor, Dodo and the Refusian. Monoid Four is talking openly to Three now about rebelling against One's domination. As they leave the Doctor advises the Refusian to take one of the Launchers and travel to the Ark to see if he can help. The invisible alien agrees. The Doctor and Dodo then elect to try and bluff their way into seeing One with the idea of getting the information on where the bomb is hidden. This they discover by accident when they are brought into the castle in time to hear heated exchanges between One and Four. The latter intends to return to the Ark with his followers and prevent the bomb in the statue head from going off. One outwardly consents to this but no sooner has the group left than One orders his subjects to surround and destroy Four's party.

Still in orbit, the voyagers in the Ark are puzzled by the arrival of an apparently empty Launcher until the Refusian makes himself known to them. They are still no nearer to finding the bomb though so Dassuk decides to go down to the planet with Maharis to try and find the Doctor. This they do but arrive in the middle of a furious battle between two opposing Monoid factions. As head pods flare all around them Maharis is killed but Dassuk succeeds in rescuing the Doctor and Dodo from the castle and together they race back to the Launcher just as the slaughter of the Monoids is coming to an end, heralded by the deaths of the three rulers, One Three and Four. As the shuttle rises into space the Doctor radios ahead to Steven, pointing out where the bomb is hidden. Steven acknowledges this but a problem still remains. The huge statue is far too heavy to be moved – they could never get it to an injection bay before the time limit expires. Unexpectedly the Refusian offers his services and with an astonishing display of sheer physical strength manages to pull the architecture into a bay. Venussa hits a switch and the bomb is hurled into space just in time before it explodes with thunderous fury.

Much later all the Launchers have been returned to the Ark and the re-affirmed Guardians are establishing their procedures for the mass evacuation of the giant vessel. The Doctor tells Dassuk that he and his people must make a peace with the Monoids and treat them as equals – co-exist together. He re-iterates the need to travel with understanding and this message is underlined by the Refusian representative. A good life awaits them on his planet but only if the two races can live in peace. Venussa and Dassuk vow to build a just and honourable future for both Humans and Monoids. Once again the three time travellers find themselves on a buggy being taken back to the TARDIS.

In flight once more Dodo and Steven go off to change leaving the Doctor at the controls. As they return they hear him sneeze and Dodo comments she hopes he has not caught her cold now. But the Doctor is no-where to be seen in the control room although they can still hear his voice. Could it be something to do with the Refusians asks Dodo to which the Doctor replies this is not the case. They are under attack... ●

MATRIX DATA BANK

Who, I do seem to have stirred up quite a hornet's nest over my answer to a question in **Doctor Who Monthly 53** about which came first, the chicken or the egg or, in Cybermen terms, the planets Mondas or Telos. Refering back the question had been posed, which planet did the Cybermen race originate from; Mondas, as mentioned in **The Tenth Planet,** or Telos which features in **Tomb of the Cybermen.**

The answer I guess was Mondas – the first television story – which immediately provoked quite a storm of protest from many of you out there who are evidently keen readers of the **Target Books** range. Sean Wilson from Hull, Neil Williams from Liverpool, Paul Jeffries from Stockton-on-Tees and even a reader who signed himself Cyberleader Zit (Jasper Carrott beware) were just four names from a whole bundle of mail which came in to protest that the first Cyberman planet was Telos, not Mondas and substantiated their claims by references to the prologues in several of the **Target Doctor Who** stories to feature the cybermen.

To all of you that took the trouble to write I do doff my cap in agreement to what is printed in the books. However, my answer was based on the transmitted script of **The Tenth Planet** and I have always gone by the television stories as true accounts of events as opposed to any other media.

The answer given was based on Cyberleader Krail's speeches to the Doctor's companion Polly when she asked the silver giant about the Cybermen. His words were, "Aeons ago the planets (Earth and Mondas) were twins. Then we drifted away from you on a journey to the edge of space. Now we have returned". Hence the permise was established that the Cybermen were men originally, just like their human counterparts. Krail continued. "We were exactly like you once then our Cybernetic scientists (**Our**, is native to Mondas and therefore once human) realised that our race was getting weak. Our life span was getting shorter so our scientists and doctors (again the use of the magic word **our**) devised spare parts for our bodies until we could be almost completely replaced." The prologue to the books does state that the Cybermen came originally from Telos and those prologues were written by the co-creator of the Cybermen, Gerry Davis. However, in an early book, **Doctor Who and the Moonbase** the same Gerry Davis gives these words to one of the Cybermen on page 89. "We were the first space travellers from Mondas. We left before it was destroyed. We have come from the other Cyberman planet, Telos". This tends to prove the age old belief of fans that they do indeed have a better understanding of given myths often more so than the original writer.

Turning to another letter I award this month's **Eagle Eye** prize to reader Vaughan Pearceson from Hayes in Middlesex. Vaughan believes he has spotted a major error in the coding of serials in the recently released **Doctor Who Programme Guide** by Jean Marc L'Officier – available now in hardback and in paperback during October. The alphabetic coding of serials by the BBC reflects the order in which **Doctor Who** were recorded, but how could this be the case with **The Three Doctors,** which was code RRR, being surrounded by **Frontier in Space,** code QQQ, and **Planet of the Daleks** coded SSS? The latter two stories were shown third and fourth in order during that season while **The Three Doctors** was screened first. Is the code order wrong, asks Vaughan, because he remembers **Frontier in Space** dovetailing almost as smoothly in **Planet of the Daleks** as **The Keeper of Traken** did into **Logopolis.**

Enquiring about this I discovered that no error at all was made in the serial coding for those three stories. **The Three Doctors** was shot between **Frontier in Space** and **Planet of the Daleks.** What happened was this. The camera script for **Frontier in Space's** last episode also included all the TARDIS scenes which would be used in episode one of **Planet of the Daleks.** Thus all the scenes of Pertwee's Doctor collapsing over the console after being shot by an Ogron, the flight to Spiridon, Jo's exitting the ship and the recovered Doctor almost being suffocated inside the ship were all done on the set of **Frontier in Space. The Three Doctor's** studio sessions were then done after which David Maloney climbed into the director's seat to handle the **Planet of the Daleks** story encompassing all the scenes set on Spiridon.

The major clue to all this lies in the end title credits for episode one of **Power of the Daleks** which names both David Maloney and Paul Bernard (**Frontier in Space**) as the directors. A complicated experiment rarely used today because of producers' reluctances to credit directors with overlapping episodes. Indeed **Frontier in Space** was the only story of the Pertwee period to have ended on a direct cliff-hanger into the next story.

Top left: *Two Draconians from the Pertwee story*, Frontier in Space. Top right: *An Ogron from the same story*. Above: *Jo Grant* (Katy Manning) *and Rebeq* (Jane How) *in* Planet of the Daleks. Inset: *A Cyberman, native of Mondas!*

A somewhat simpler question to answer from reader Gary Woodgate from Ease Looe in Cornwall who wants to know where the new **Target Book Doctor Who and the Enemy of the World** should go in relation to the chronological book list we printed in issue 51 of the Monthly. The novel, by Ian

MATRIX DATA BANK

Marter, should be filed after **The Ice Warriors** and before **The Web of Fear.** I hope that helps you, Gary.

An interesting letter came in from a Mr J Arnold from Halstead in Essex whose memory stretches back to the BBC 2 Documentary **Who's Doctor Who** shown in April 1977. Mr Arnold recalls a piece of film being shown on the programme of the first Doctor, William Hartnell, sticking his head out of the top of a Dalek exclaiming, "I fooled them all, I am the master". Puzzled by this Mr Arnold has asked if this extract was from an old promotional piece of film used to advertise up and coming **Doctor Who** serials in the past. The answer is no. The extract Mr Arnold is referring to came from the second episode of the 1965 serial **The Space Museum** where an empty Dalek casing formed one of the Museum's exhibits. Escaping from the Xeron rebels the Doctor took refuge in the casing while his pursuers ran past totally oblivious of his presence inside the machine.

Still on the subject of **The Space Museum** Hilary Copeland from Dunfermline has written in with the observation that if you spoonerise Moroks and Xerons (Moroks were the conquerors of the planet Xeros) you get Moron Xeroks and has asked if script writer Glyn Jones had a grudge at the time against a certain well known firm of photocopiers. Hilary, your guess is as good as mine on that one.

More seriously Neil Hutchings from Maidstone in Kent has asked how the Dalek extermination effect was achieved in the early days of black and white **Doctor Who** recording. Nowadays the effect used is an electronically generated beam of light which flies from the Dalek gun, strikes its victim who then dies surrounded by a halo in which the victim is seen in negative colours. The earliest firing of a Dalek gun was in episode two of the very first Dalek story whose first episode was titled **The Dead Planet.** In that second episode the Doctor's companion Ian tries to escape the surrounding Daleks but is shot down and temporarily paralysed for his efforts. On television the shot of Ian running off cut to a camera view of the middle section on one Dalek showing the gun tube. A mechanically operated inner mechanism then darts in and out accompanied by a Radiophonic Workshop generated sound of the gun firing. The cameras cut to a shot of Ian falling with the entire picture fading into negative to suggest the effect of the rays hitting him. This effect was very simply achieved by increasing the amount of light entering the TV camera. The camera operator would manually open the lens aperture until the amount of light coming into the camera was too much for it to record normally. The burn-out result of this was manifested on the camera's monitor as a negative image of whatever was being seen by the lens.

Top: *Jon Pertwee attempts to determine whether the Dalek is still operative in* Planet of the Daleks. Above: *The Brigadier* (Nicholas Courtney), *The Doctor III* (Jon Pertwee), *Jo Grant* (Katy Manning) *and the Doctor II* (Patrick Troughton) *in a scene from* The Three Doctors.

Quite a number of you have written to us about the answer given to a letter in issue 52 from reader Timothy Bould. In replying to Timothy's question about why old **Doctor Who** episodes could not be shown it was stated that a major reason was the live transmitting of stories in those days with no pre-recording at all taking place. Reader D.W. Overton from Warpole in Northamptonshire thereby queried how it had been possible to repeat the very first episode of **Doctor Who — An Unearthly Child** — the week after it had been first shown if this was the case?

In actual fact no **Doctor Who** episode ever went out live. Every episode was pre-recorded albeit only a few weeks before date of transmission.

The major precluding factor to the BBC showing very old stories is the sad fact that, due to the belief they would never be wanted again, the BBC purged many of the old black-and-white recordings to make space for more recent stuff to be stored. With so much television material being output by the BBC every week, storage space for all the cans is a major problem — especially when one considers it is over forty years since the BBC began broadcasting television.

However, take some consolation in the knowledge that some twenty of the first fifty stories do survive intact and a few more only need the odd episode or two to complete them. The BBC itself is interested in trying to recover some of its lost **Doctor Who episodes** — possibly from forgotten overseas buyers of the series — and there is an agreement with the actor's Union Equity that a certain amount of old tv material, which is technically out of copyright, may be shown per year. So all is not lost.

And lastly, for this issue, Lee Moon from Kettering, also in Northants, dimly remembers a scene in a Patrick Troughton story where the TARDIS had materialised invisibly. He remembers the TARDIS crew moving about a field, hands out-stretched, trying to find its location but cannot recall what story his memory hails from. The answer is Derrick Sherwin's eight part serial **The Invasion.** It was intended that the TARDIS, malfunctioning as usual, would materialise invisibly again during the **Terror of the Zygons** story but the scene was deleted from the shooting schedule for that story for reasons of time. The segment is retained in the novelisation though.

INTRODUCING... THE FIFTH DOCTOR

SEVERAL MONTHS AGO THE BBC ANNOUNCED THAT, WITH THE NEXT SERIES OF *DOCTOR WHO*, THE TARDIS WOULD HAVE A NEW MASTER. PETER DAVISON WAS SLATED TO TAKE OVER THE ROLE OF THE TIME LORD FROM GALLIFREY KNOWN ONLY AS "THE DOCTOR".

The date was Wednesday April 15th 1981, the place: a tree-lined area of parkland incongruously hidden behind the sprawling complex of the BBC Television Centre. It was one of those rare British mornings where the sun had elected to put in an appearance, warming the glade to quite an acceptable temperature and occasioning the park's early visitors into an unseasonal discarding of heavy overcoats. It was a perfect day, in short, for the playing of that most English of sports – cricket.

Strangely though, despite the presence of a set of pads, a bat and a traditional red leather ball only one of the assembled multitude seemed attired for the event – white boots, a cricket pullover and one of those peculiar straw Panama hats so beloved by the MCC. Yet it was no new Captain of England the assembled gentlemen of the press had come to see. Nor was it any representative of an Overseas touring side. The familiar shape of a battered London Police Telephone Box provided the vital clue. Peter Davison was making his first public appearance in the costume that will soon become known by millions of viewers both here and internationally.

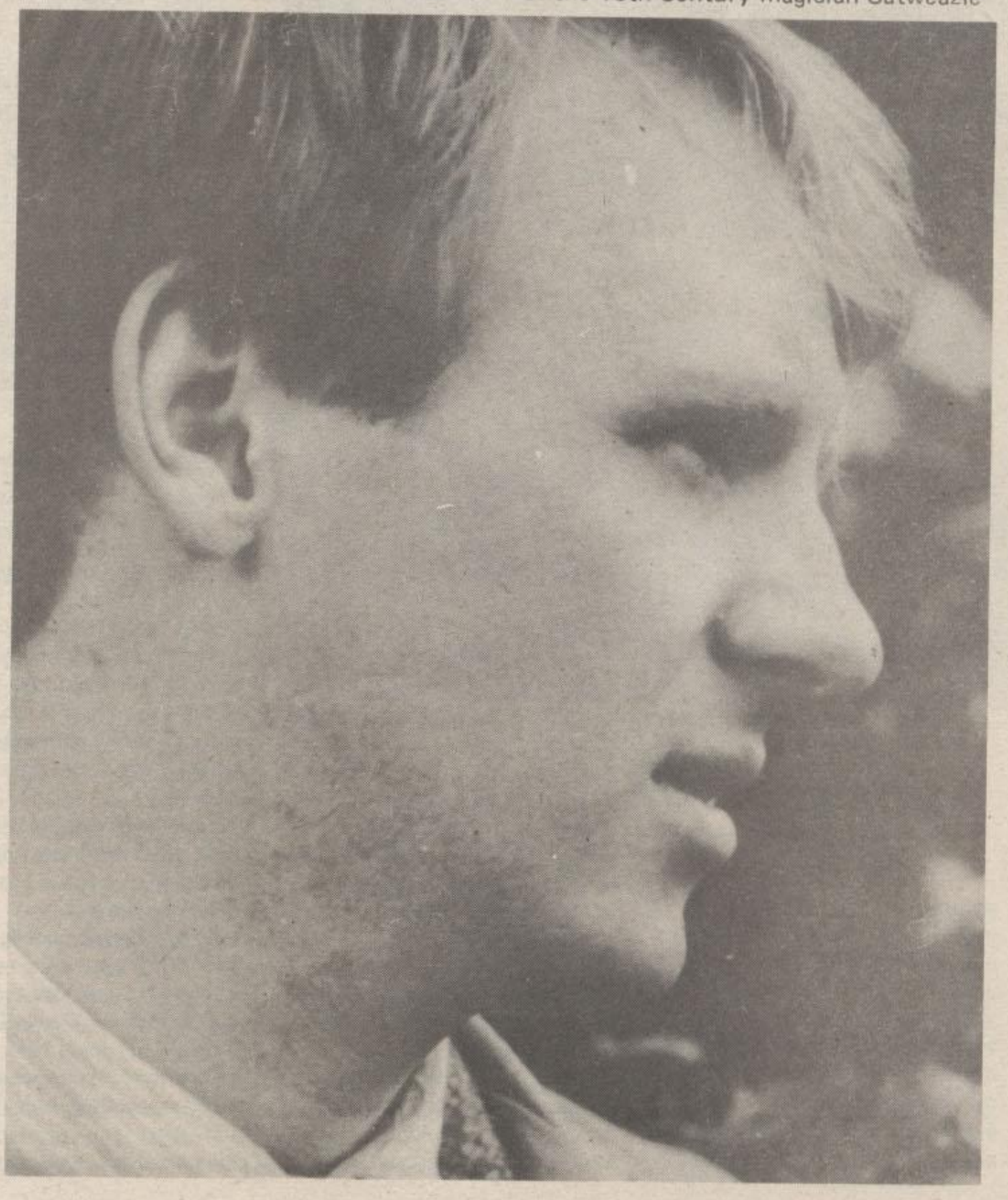
Acquainting oneself to the new-look Doctor was quite easy. Somehow Peter Davison seemed so at home in the costume, just as if he had been wearing it like a favourite suit for years. Whatever the previous Doctors' allusions were to being a citizen of the Universe, this new incarnation was very definitely a homage to the eccentric English gentleman, fearlessly braving mad dogs and the legions of the Press to stroll out into the mid-day sun for what is officially known as a Photo-call.

For **Doctor Who** producer John Nathan-Turner, watching paternally from the background, this formal introduction to the fifth Doctor was the culmination of a search which had begun many months earlier in the late summer of 1980.

The announcement of Tom Baker's retirement from the role of the Doctor came with the Friday evening news bulletins on October 24th. An unusual event in itself. Very rarely does the heights of BBC News broadcasting stoop to examine the events of other programmes. Only the unusual trans-Atlantic furore over "Who shot JR?" had been deemed worthy of mention before this. Yet, so strongly was Tom Baker's association with the role of the Doctor that to contemplate the series without him was almost impossible from a public viewpoint.

As the newspaper articles the next day confirmed the announcement, Press and fandom alike turned their attentions to the all-important question, "Who would be the next Who?" Speculation was rife with the papers even making guarded reference to the possibility that Baker's successor might be a woman. If so, some critics remarked humorously, it could lead to the most painful regeneration scene ever witnessed in the programme.

Fandom, for its part, took the lead quickly in proposing its choices. Widely favoured was Geoffrey Bayldon – a character actor famous for his portrayal of the 10th Century magician Catweazle



for ITV some years ago. He was seen as eminently suitable to play an older Doctor which many fans argued was needed to counter the younger, energy-charged image so associated with Tom Baker. Similar views abounded with other names such as Nigel Hawthorne, Roy Dotrice – and even John Barron – of Reggie Perrin notoriety – being bandied about as candidates for a Hartnell-ish type Doctor. The satirical magazine **Private Eye** even went one stage further and suggested Labour Party leader Michael Foot as a good replacement. Not only did his long white hair emulate the physical characteristics of the first Doctor but also his mannerisms: "an eccentric figure who spends his life in another world".

Some did consider the possibility that the Doctor might become even younger than Tom Baker's debut age of 39. Most noticeable amongst these was reader Jenny White from Essex who suggested Martin Jarvis, most recently seen in the comedy series **Rings on their Fingers**. His blond, straight swept hair and bright blue eyes would combine well with an excellent character acting ability to create a new personality for the Doctor.

As things turned out Jenny proved to be very close to the mark in guessing

Private Eye **even suggested Michael Foot as a good replacement**

both tlie style and the looks of the new Doctor. The majority of the reading public were quite amazed when, a couple of weeks later, the announcement was made that Peter Davison had won the coveted role.

Naturally this did not end the speculations. Okay, said the fans, so we know who is to play the Doctor, but what will he be like? How should Peter Davison tackle the role? And perhaps most pertinent of all, how will he look?

The quest to discover the nature of the costume to be worn by the fifth Doctor took a giant step forward when the BBC lunch-time show **Pebble Mill at One** invited its viewers to send in suggestions for the new look Doctor – his appearance, his personality and his moral standpoint.

As is ever the case with anything involving **Doctor Who** in the public eye the reaction was both enormous and encouraging. Everyone, it seemed, from junior school goers to old age pensioners had their own ideas as to how Davison should play the role of television's most popular Doctor. Sackfuls of mail deluged the Pebble Mill offices in Birmingham and a couple of weeks later presenter Donny McLoud was able to announce the results of their findings.

As the star item on one of their lunch-time shows the Pebble Mill went to town on the piece. The graphics designers put together a board over which an outline of Peter Davison could be dressed in any number of ways using magnetic pieces fashioned after viewer's costume ideas. Some of the viewers who had sent in suggestions were invited to the studio as was Peter Davison himself to oversee the results of the endeavours.

The ideas presented were as diverse as they were many. A popular concept was

the "college boy" look complete with rumpled cord jacket and University scarf, but in acknowledgement to the popular trend in science fiction there were quite a few submissions from people who felt the new Doctor should be very **Star Wars** complete with a silver jump suit. However, even the usually unflappable Peter Davison baulked a little at one viewer's suggestion that he should have his head shaved and be presented as a kind of Kojak figure.

Upon inviting the studio audience to say how they felt the fifth Doctor should come over on screen most were unanimous in their belief the Doctor ought to be less like the blase superman which Tom Baker was very capable of playing at times. "He shouldn't look as though he knows all the answers" was a typical remark and one which Peter Davison sympathised with. The humour should be retained, most believed, but harnessed in the form of wit rather than slapstick set pieces.

These two elements obviously did go home to the interested bodies as they were re-iterated by Davison himself when the Press assembled itself for the April photo-call.

The photo session itself took somewhere in the region of an hour to complete with reels of film being shot off by representatives of virtually every daily paper in the United Kingdom. Early stills captured the traditional and lasting image of the Doctor emerging from the TARDIS but the later ones, taken with Peter Davison kitted out in cricket pads and bat amplified the very strong cricket metaphors that would run through his first session of stories. With a set of stumps chalked onto the outside of the police box shell Peter took up an approved guard position in front of his wicket ready to fend off a series of balls, sent down a hastily recruited bowler from the BBC staff.

The Doctor humour asserted itself momentarily as Peter became more adept at playing the balls tossed to him. "Don't take it so seriously," complained one reporter. "What, like England, you mean?" quipped back the Davison/Doctor figure sending another shot hurtling into a clump of nearby bushes.

With the combined might of the Press and the BBC unable to out stump the new TARDIS resident a draw was announced after an hour to allow everyone to return to the Centre where

more formal interviews could be conducted.

Obviously one of the first questions to be asked was the extent to which the cricket theme would be used in the programme. It would be one of the hinges around which he would build his characterisation, Peter Davison admitted.

Looking more deeply into the character of the new Doctor a popular question was the overall nature of the Doctor. Would he still be the same person underneath all the trappings or would that be changing as well? Peter Davison thought about this one awhile before replying. He emphasised that he did want to give the Doctor a more youthful, more heroic image than had been possible before but stressed that, at the same time, the Doctor would retain his very strong moral standpoint.

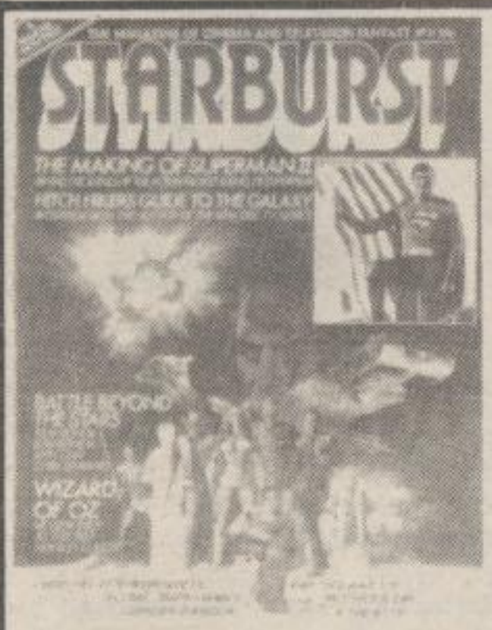
Many people were concerned that Peter was too well-known in other things, especially **All Creatures Great and Small** for him ever to be totally accepted as the Doctor. This Davison strongly refuted. **All Creatures** was now ended as an on-going series and since then he had played in two major productions — **Holding the Fort** and **Sink or Swim** — and had been able to establish believable characters in both. Another season of **Sink or Swim** is in the pipeline and ITV will be getting its mileage out of the Beer-the-vets-like commercials for some time. Nevertheless, hoped Peter Davison, these productions would be in the background by the time his first season of **Doctor Who** begins next year.

My own question hinged around Peter Davison's approach to the Doctor. Would he be playing him as himself, like Jon Pertwee and Tom Baker had done, or would he be providing a totally synthesised creation as had been the case with Patrick Troughton's Doctor.

In answering this one Davison stated his own admiration for the way Troughton had created a character for the Doctor, adding his own preferences for character roles. Tristan Farnon had been the nearest he had ever come to playing himself in a television production therefore his interpretation of the Doctor would be a far more acted performance. He stressed that he did want to give the Doctor a greater vulnerability than had been evident in recent years. "I want the Doctor to be a reassuring figure but I would like the audience to become a little apprehensive about his ability to solve situations at times". This comment came in response to a query about his making the Doctor into a more menacing figure as Hartnell had been at the beginning. Any worrying characteristics to come from this new Doctor would be expressed more in Davison's ability to convey a degree of self-doubt into the part — to make **Doctor Who** audiences sit up and do a bit of worrying about their hero for a change.

Many journalists, he confides, still write as though it is Tristan that will be playing the Doctor and not Peter Davison. Understandably he has grown very weary of K-9 vet jokes that have been aimed his way with monotonous regularity.

To those who care to look, however, there is one very strong characteristic that points to Peter Davison gaining acceptance as the fifth **Doctor Who.** His eyes. Each one of the four actors to have played the Doctor up to now has been gifted with expressive eyes. Hartnell coveyed imperious arrogance with his stern gaze, Troughton's put over a twinkling humour, Jon Pertwee's held immeasurable depths of wisdom and understanding while Baker's were charged with burning intensity. Peter Davison's eyes, as the Doctor, hold a strange, sometimes faraway look to them in a way that manifests a description of the Doctor made by Philip Hinchcliffe in his adaptation of **The Seeds of Doom.** "...he could not help feeling he was in the presence of a very strange and powerful person, so strange he seemed not quite human."



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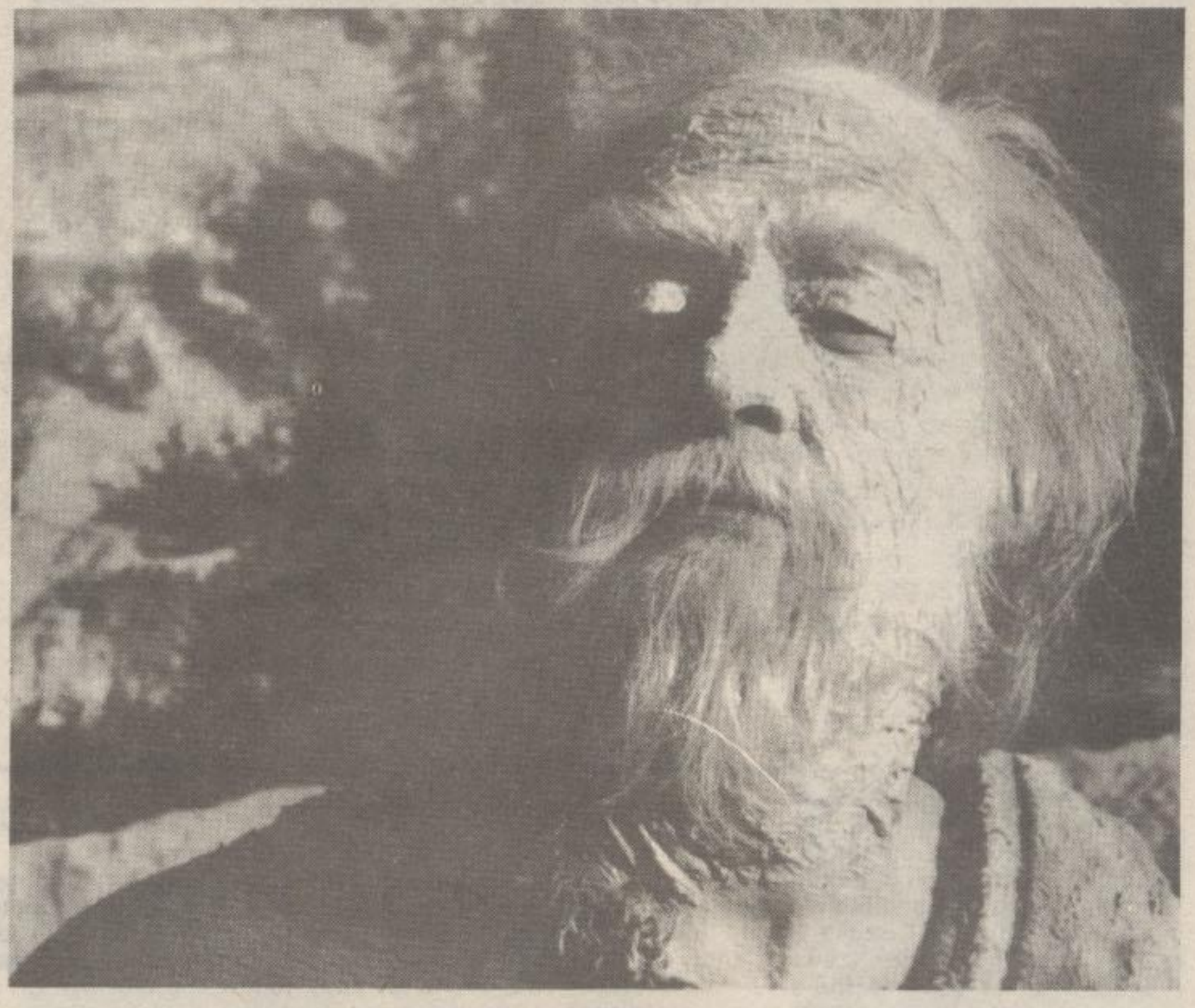
DOCTOR WHO EPISODE GUIDE

THE SAVAGES (Serial AA, 4 episodes)

NB: From this series onwards the principle of individually titling each episode was dropped with the opening credits merely reflecting the episode number of the named serial.

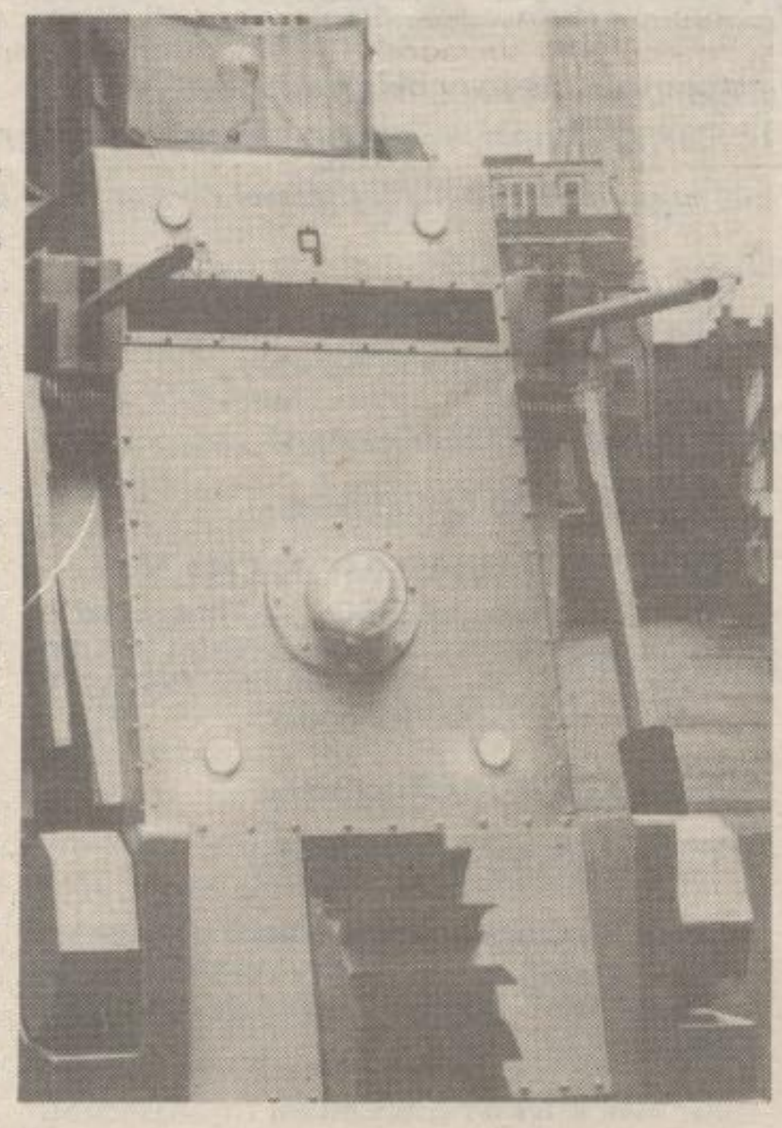
Episode One (28th May 1966)
While Jano, leader of the Elders, explains to the Doctor the functioning of their beautiful city Dodo takes it upon herself to do some exploring. She takes an unauthorised turning down a deserted passage only to discover it is not deserted after all. Up ahead the lumbering frame of a dazed looking Savage (Wylda) stumbles towards her. She screams.
Episode Two (4th June 1966)
Having discovered the evil secret of the Elders the Doctor has been captured by Captain Edal. Jano accuses him of interfering in human progress and hands him over to the medical scientist Senta. "It will be our most successful transference yet," proclaims Senta as the laboratory equipment begins draining the life force from the Doctor's helpless body.
Episode Three (11th June 1966)
Dodo and Steven have captured a hypnotic Light Gun from Exorse. Using the weapon they gain access to the city in the hope of locating the Doctor. They find him staggering about one of the corridors almost insensible — unaware that the Doctor is the bait for a trap laid by Edal. Steel doors close off the corridor and poison gas begins to pour in.
Episode Four (18th June 1966)
Having absorbed some of the Doctor's life force Jano now possesses some of his morality as well as he realises the foul crime the Elders have committed. He helps the Savages, led by the Doctor, Steven and Dodo to defeat the power of the Elders. Orders are given to have the laboratory destroyed. The two sides however find that they need a good leader. Savages and Elders alike agree their choice — Steven. He agrees to stay with them.

William Hartnell *(as The Doctor)*, Peter Purves *(Steve)*, Jackie Lane *(Dodo)*, Ewen Solon *(Chal)*, Patrick Godfrey *(Tor)*, Peter Thomas *(Captain Edal)*, Godfrey Frederick *(Exorse)*, Frederick Jaeger *(Jano)*, Robert Sidaway *(Avon)*, Kay Patrick *(Flower)*, Clare Jenkins *(Nanina)*, Norman Henry *(Senta)*, Edward Caddick *(Wylda)*, Andrew Lodge *(first assistant)*, Christopher Denham *(second assistant)*, Tony Holland *(third assistant)*, Norman Henry *(Senta)*, John Dillon *(savage)*, Tim Goodman *(guard)*. Directed by **Christopher Barry**, Teleplay by **Ian Stuar Black**, Designed by **Stuart Walker**, Incidental music by **Raymond Jones**, Produced by **Innes Lloyd**.



THE WAR MACHINES (Serial BB, 4 episodes)

Episode One (25th June 1966)
From its room atop the GPO Tower the super-computer WOTAN has begun electronically hypnotising those it will need to carry out its plan. WOTAN designer Professor Brett, Major Green and scientist Krimpton are all awaiting the machine's commands when a fourth figure enters the room: Dodo. The instruction is given, "Doctor Who is required".
Episode Two (2nd July 1966)
Anxiously trying to locate Polly, who disappeared that day, Ben has gone back to the *Inferno Disco* in Covent Garden to try to find her. Searching one of the surrounding warehouses he witnesses the first live test of a War Machine. But the mobile computer's sensors detect him and the powerful machine closes in for the kill.
Episode Three (9th July 1966)
Listening to Ben's incredible story Sir Charles Summer orders a detachment of troops to surround and arrest all those in the warehouse. But as the troops attack they are met by the War Machine which ruthlessly blasts them all down. The machine begins moving down the street towards the public. Suddenly the Doctor steps in front of it and the Machine raises its guns to fire.



Episode Four (16th July 1966)
Standing outside the TARDIS the Doctor listens sadly as Ben and Polly tell him that Dodo has elected to stay behind in London 1966. He goes inside. Suddenly Ben remembers they have not given him back the key he dropped. Hurriedly the two rush into the Police Box which, moments later, dematerialises from London. The ship has two new passengers.

William Hartnell *(as The Doctor)*, Jackie Lane *(Dodo)*, Alan Curtis *(Major Green)*, John Harvey *(Prof Brett)*, Anneke Wills *(Polly)*, Sandra Bryant *(Kitty)*, Michael Craze *(Ben)*, Ewan Proctor *(Flash)*, William Mervyn *(Sir Charles Summer)*, John Cater *(Prof Crimpton)*, Ric Felgate *(American journalist)*, John Doyn *(interviewer)*, Desmond Cullum-Jones *(worker)*, Roy Godfrey *(tramp)*, Michael Rathbone, *(taxi-driver)*, Gerald Taylor *(machine operator)*, Eddie David *(worker)*, John Rolfe *(captain)*, John Boyd-Brent *(sergeant)*, Frank Jarvis *(Corporal)*, *Robin Dawson (soldier)*, *Kenneth* Kendal *(tv newsreader)*, George Cross *(minister)* Edward Colliver *(garage mechanic)*, John Slavid *(man in telephone box)*, Dwight Whylie *(radio announcer)*, Carl Conway *(US correspondant)*, and WOTAN. Directed by **Michael Ferguson**, Teleplay by **Ian Stuart Black** based on an idea by Kit Pedler, Designed by **Raymond London**, Produced by **Innes Lloyd**.

THE SMUGGLERS (Serial CC, 4 episodes)

Episode One (10th September 1966)
Having learned that the Doctor was the last person to speak with the Church Warden before his sudden death the pirate captain has him kidnapped and brough aboard his ship. When Cherub tells him the Doctor will not talk the Captain slams his right hand down on the table. "By thunder, he'll talk to me or my name isn't Samuel Pike". The Captain's right arm ends in an iron blade cruelly spiked at the tip.
Episode Two (17th September 1966)
Emerging from the secret passage into the church crypt Ben unties the Revenue man Josiah Blake and offers to help him escape to the TARDIS. Suddenly the Squire emerges from the shadows to block their retreat. He is angry at Ben for his earlier deceit and, determined not to be made a fool of again, he raises his pistol to point at the young man.
Episode Three (24th September 1966)
In the crypt the Doctor tells Ben and Polly he believes he knows the secret of the Church Warden's riddle. Suddenly Kewper and the Squire arrive, also anxious to know the secret, but when Kewper threatens Polly the Squire is displeased with him. An argument is about to erupt when Cherub steals into the vault and knifes Kewper. Pulling a pistol from his belt Cherub fires into the assembly below. Polly screams.
Episode Four (1st October 1966)
Inside the TARDIS, en route to a new adventure, Ben and Polly are congratulating the Doctor on his brilliant ruse in helping them escape from the pirates. Suddenly all four notice the temperature inside the ship is dropping rapidly. The Doctor tells them to look at the scanner. They have arrived at the coldest place in the world . . .

William Hartnell *(as The Doctor)*, Anneke Wills *(Polly)*, Michael Craze *(Ben)*, Terence De Marney *(Churchwarden)*, George A. Cooper *(Cherub)*, David Blake Kelly *(Jacob Kewper)*, Mike Lucas *(Tom)*, Paul Whitsun-Jones *(Squire)* Derek Ware *(Spaniard)*, Michael Godfrey *(Captain Pike)* Elroy Josephs *(Jamaica)*, John Ringham *(Blake)*, Jack Bligh *(Gaptooth)*. Directed by **Julia Smith**, Teleplay by **Brian Hayles**, Designed by **Richard Hunt**, Fight sequences arranged by **Derek Ware**, Produced by **Innes Lloyd.**

THE TENTH PLANET (Serial DD, 4 episodes)

Episode One (8th October 1966)
The soldiers who have gone out into the snow to try and cut a way into the TARDIS have been swiftly overpowered by the silver-clad strangers whose armoured bodies seem immune to bullets. Picking up the soldiers' parkas the three time travellers turn round, revealing the blank, staring masks of the Cybermen.
Episode Two (15th October 1966)
The Doctor has tried towarn the Tracking Station senior staff of the severe danger the world faces from these Cybermen, but at the moment Cutler's concern is more for the occupant of the Zeus V rocket capsule. The astronaut aboard is his son. Suddenly a technician cries out in alarm. On his scope is an image of a whole fleet of invading ships.
Episode Three (22nd October 1966)
Cutler has discovered Ben's attempt to sabotage the Z-Bomb under Doctor Barclay's direction. If the bomb fails to fire, he tells the pair, Ben will be the first to die. The General instructs the countdown on the doomsday bomb to continue. The figures tick towards zero and the firing button is pressed. . .
Episode Four (29th October 1966)
Ben's jubilation at finding Polly and the Doctor alive and well in the Cyberman ship is cut short as the latter demands an immediate return to the TARDIS. They follow the old man inside only to be greeted by an amazing sight. The Doctor is slumped on the floor and all the interior lights are dipping and flashing. A strange aura surrounds the Doctor and before their eyes his body begins to change.

William Hartnell *(as The Doctor)*, Anneke Wills *(Polly)*, Michael Craze *(Ben)*, Robert Beatty *(General Cutler)*, Dudley Jones *(Dyson)*, David Dodimead *(Barclay)* Alan White *(Schultz)*, Earl Cameron *(Williams)*, Shane Shelton *(Tito)*, John Brandon *(American sergeant)*, Steve Plytas *(Wigner)*, Christopher Matthews *(radar technician)*, Reg Whitehead *(Krall)*, Harry Brooks *(Talon)*, Gregg Palmer *(Shav)*, Ellen Cullen *(Geneva technician)*, Glenn Beck *(tv announcer)*, Roy Skelton *(Cyberman voice)*, Christopher Dunham *(R/T technician)*, Callen Angelo *(Terry Cutler)*, Harry Brooks *(Krang)*, Reg Whitehead *(Jarl)*, Gregg Palmer *(Gern)*. Directed by **Derek Martinus**, Teleplay by **Kit Pedler**, Designed by **Peter Kindred**, Produced by **Innes Lloyd.**

THE POWER OF THE DALEKS (Serial EE, 6 Episodes)

Episode One (5th November 1966)
Worried by the activities of the human colonists on Vulcan the newly-regenerated Doctor has crept into Lesterson's laboratory late at night, followed by Ben and Polly. They gain access to the flight deck of the mystery space capsule only to find two inanimate Daleks inside. A scuttling noise alerts Polly. On the floor a huge spider like creature is scurrying for a small trap door.
Episode Two (12th November 1966)
Lesterson is proudly demonstrating his reactivated Dalek to the Governor's Hensell and Quinn. Desperately the Doctor tries to warn them of the terrible peril they face but Hensell is more impressed when the Dalek machine gratingly intones to its amazed audience, "I am your servant, I am your servant. . ."
Episode Three (19th November 1966)
With Lesterson's scientific curiosity aroused to the full the reactivated Daleks have managed to achieve independent mobility. What none of the colonists realise is that two of the Daleks now carry guns. Soon the Daleks know they will have the amount of power they require to achieve their objective — an objective fatal to all the humans.
Episode Four (25th November, 1966)
Clearly worried by developments Lesterson has stolen aboard the Dalek capsule. A secret panel leads him into the main body of the craft where a terrifying sight meets his eyes. The Daleks are mass producing themselves biochemically with their casings being manufactured on a huge automated conveyor belt. And each new Dalek is fully armed!
Episode Five (3rd December 1966)
With the colony virtually in a state of civil war between those loyal to the Governor and those loyal to Bragen's rebels, the Daleks decide their time has come. Pretence of servitude is no longer necessary. The outder door on the capsule opens and the Daleks swarm out to begin the systematic conquest and destruction of all the humans.
Episode Six (12th December 1966)
The Doctor's brilliant idea to overfeed the Daleks with electrical power has paid off and, although it has suffered terrible losses, the Vulcan colonists are now safe and the Daleks killed. Assured this comic little figure is **the** Doctor Ben and Polly have no qualms about travelling on with him. As the TARDIS dematerialises the echoing sounds of his recorder seem to hang in the air awhile after his departure.

Patrick Troughton *(as The Doctor)*, Anneke Wills *(Polly)*, Michael Craze *(Ben)*, Martin Kind *(the examiner)*, Nicholas Hawtrey *(Quinn)* Bernard Archard *(Bragen)*, Robert James *(Lesterson)*, Pamela Ann Davy *(Janley)*, Peter Bathurst *(Hansell)*, Edward Kelsey *(Resno)*, Gerald Taylor, Kevin Manser, Robert Jewell, John Scott-Martin *(Daleks)*, Peter Hawkins *(Dalek voices)*, Peter Forbes-Robertson *(guard)*, Richard Kane, *(Valmar)*, Steven Scott *(Kebble)*. Directed by **Christopher Barry**, Teleplay by **David Whitaker**, Designed by **Derek Dodds**, Produced by **Innes Lloyd.**

BEHIND-THE-SC

costum

The design of the Doctor's costume is, and always has been, one of the most vitally important ingredients in the show's success. Even allowing for some of the unorthodox attire worn by incidental characters in a story the sudden entrance of the Doctor, dressed in a style so unlike any of those around him, speaks reams about the figure even before any introductions are made.

As the old maxim proclaims, "Clothes do make the man" and the panache of the Doctor's garments intentionally displays many facets of his complex character, and this has always been the case throughout the show's history.

Verity Lambert and David Whitaker's brief to people working on the early shows was to make the Doctor appear as "a citizen of the Universe, and a gentleman to boot". His adventures would take place far in the future or rooted in the verdant pastures of Earth's history. So whatever he wore had to look out of place in both settings to illustrate the timeless quality of the Doctor. He does not belong to any one age and so should be dressed to reflect that. The first Doctor's wardrobe was fashioned after the Edwardian mode of dress for gentlemen of the upper income bracket. A white winged shirt, tapering check trousers, a waist-coat, spats, immaculately polished boots and a black lounge jacket trimmed in velvet. Complementing these raiments would be such props as a monocle, a pair of pince-nez glasses, a silk scarf, an astrakhan hat and an opera cape. Thus the image was made abundantly clear. The Doctor was a precise and very daper figure but not from the 20th Century. If anything his roots looked to be founded in an age when seniority of years commanded respect and attention, which was just the attitude Hartnell's Doctor expected from those around him. And, just on the off chance the TARDIS might land him somewhere near the Edwardian period, the first Doctor was given one extra item to make him look out of place even in pre-First World War Brighton: A flowing mane of silver hair which looked totally incongruous on a gentleman of his supposed age.

In 1966, when Patrick Troughton was chosen to succeed Hartnell in the part of the Doctor, it was decided by the producer, Innes Lloyd, that more than the Doctor's face would have to change. Troughton himself made it quite plain that he did not intend to play the Doctor as a carbon copy of William Hartnell. His interpretation would be of a whimsical, Chaplin-esque tramp prone to confusing his companions and those around him by periodic displays of very irrational behaviour.

In tune with these ideas the costume

Above: *The best opportunity to compare the costumes of the first three Doctors. Troughtons tramp, Pertwee's dandy and Hartnell's Edwardian gentleman.* Right: *Patrick Troughton Doctor (the second) was modelled loosely on Charlie Chaplin's tramp figure with baggy trousers and coat. The recorder was a favourite prop of the second incarnation.* Centre above: *Tom Baker's Doctor (pictured here in* Power of the Kroll*) has sported several different costumes. Here he wears the tweed jacket emblazoned with three flying ducks and the ever-present multicoloured scarf.* Centre below: *Pertwee's Doctor favoured the velvet look, with ruffled shirts.* Far right: *William Hartnell played the Doctor as an Edwardian gentleman. Only the hairstyle marked him as being an impostor.*

CENES REPORT

design

designers came up with an outfit that paid a lot of homage to the Chaplin trade mark. At the forefront of the second Doctor's apparel was an enormous spotted bow tie – one of the traditional hallmarks of the clown. An enormous silk handkerchief was included to symbolise the magician quality in the Doctor and this was stuffed often untidily into the breast pocket of a shapeless old coat – again a reminder of the tramp principle. The check trousers remained as a link with his former body but characteristically they were different to those worn by his predecessor, being of a far louder check and, due to the overlong leg length, unceremoniously tucked into the tops of his battered old boots.

The Chaplin bowler was replaced, on Troughton, by a huge drain-pipe hat which really made the final silhouette appear as an anarchic combination of hobo and clown. The interesting thing to note, however, is that the hat quickly faded from the doctor's garb as Troughton settled into his role. His overtly maniacal style, typified in early stories like **Power of the Daleks** and **The Highlanders** soon gave way to a gentler, more teasing characterisation which relied far more on facial expression and dialogue to convey mannerisms than on any excesses of dress.

Jon Pertwee, who played the Doctor almost as an extension of his own extravagent personality, opted for a far smarter image in his interpretation of the character. The Pertwee Doctor was intended to be a dashing man of action figure somewhere between a 17th Century cavalier and the 1960's Batman: forever racing to the scene of events in his souped up roadster, cape flying in the wind.

It was this visualisation that Pertwee presented to costume designer Christine Rawlins when the production team came to decide what the third Doctor should look like. Jon Pertwee revealed that in his attic at home he had a lot of his grand-father's suits and evening wear, a lot of which comprised ornate capes and ruffled shirts. In the end it was decided that for the first season at least Jon Pertwee would wear his own clothes and this he did throughout **Spearhead from Space** to **Inferno**. Asked about the influences he felt contributed to his Doctor image Jon Pertwee cited Sherlock Holmes as a prime contributor. The smart Baker Street image of long cape and deer-stalker (which Pertwee wore briefly in **Spearhead from Space**) matched the elegance of his characterisation. The clown buffoonery had vanished and in its place was a very up-market figure which was almost a stereo-type of the English dandy.

The dandy image persisted into the second ►

Top row, left to right: *Patrick Troughton's Doctor favoured outrageous hats during the early months of his reign. Pertwee some times played the character as a kind of dashing Sherlock Holmes figure. Hartnell strikes a typical Doctor pose. Baker's velvet trimmed coat contained echoes of the Pertwee incarnation. Two contrasting Doctors: Pertwee's elegent portrayal compared with Troughton's scruffy tramp character.* Bottom row, left to right: *The three Doctors pose for a group shot. Pertwee emerges from the TARDIS: note the long flowing opera cape. Baker's Doctor emerges from the TARDIS: note the long flowing scarf. Troughton demonstrates his love of outlandish hats. A good portrait of Troughton's version of the Doctor: note the large hankerchief pushed carelessly in the breast pocket. The earliest Baker costume, floppy hat and scarf very much in evidence.*

season and, if anything, grew more prominent. The major colour to Pertwee's first season costumes was black. For his second and subsequent seasons the jackets and capes he wore grew ever more colourful and extravagant. Velvet became a key theme of his outfits: red velvet jackets in **The Mind of Evil**, blue velvet in **The Invasion of the Dinosaurs** and even green velvet in **Frontier in Space**. It all contributed to an image one newspaper columnist refered to as being "very Harley Street". A Doctor of dash, elegance and poise.

Changing that image to fit the incoming Doctor, Tom Baker, fell primarily onto the shoulders of costume designer James Acheson in 1974. Not surprisingly the producers and Tom Baker alike felt that the fourth Doctor should be far removed in style from Jon Pertwee's characterisation. Tom Baker was known to be slightly nomadic and bohemian in his private lifestyle and so the onus fell to James Acheson to produce a design that would bring out these qualities.

The result at the end of hours spent dressing Tom Baker in a whole variety of clothes at the BBC Wardrobe Department was a cross between the tramp styling of Troughton and something quite different. In keeping with the bohemian personality future stories would be bringing out the team wanted a look which would encapsulate the type of dress worn by turn-of-the-century painters in the artists' quarter of Paris. A picture Philip Hinchcliffe had in mind was a portrait of the artist Toulouse Lautrec with the Doctor's features concealed beneath a wide brimmed hat and scarf.

The hat and the scarf were symbols which would last throughout Tom Baker's record breaking reign as the Doctor but the rest of his garb changed quite dramatically over the seven years.

For his early stories he sported a quite a motley collection of ragged clothes: speckled grey trousers, a loud check waist-coat, an ancient school tie and a red tweed hacking jacket complete with leather patches on the elbows. The final ensemble was deliciously sent-up by artist Steve Parkhouse in the celebrated **Doctor Ooh** comic strip in **Mad Magazine** issue 161. A gradual smartening up process began with his second season with the introduction of velvet long coat and rather dashing line in flowing bollero shirts. The buccaneer boots came in with the third season and this image remained more or less unchanged until the introduction of the burgundy red costume in the season which commenced with **The Leisure Hive**. That season saw the arrival of the now famous question-mark shirt as well as a red/purple dominated version of the multi-coloured scarf.

The Baker trade-mark of the multi-coloured scarf came about almost by accident. James Acheson had decided Baker would look good in a garishly coloured scarf and so handed several bundles of wool to a seamstress with instructions for her to knit a scarf from them. Unfortunately he neglected to tell her the precise length of the scarf required and the

finished item was over a dozen feet in length and had used up every ball of wool supplied.

The buccaneer boots worn for the majority of Tom Baker's stories vanished briefly during his last season, to be replaced by a pair of suede shoes and a pattern-check pair of lock socks into which joined the Doctor's britches at the knee. The brown boots returned with the story **Full Circle** as they were considered sturdier for tramping around marshy terrains such as the surface of Alzarius.

The job of designing the outfit worn by Peter Davison fell to costume expert Colin Lavers, last seen in the **Doctor Who** credits for his design work on the **Power of Kroll** story in 1978.

The new outfit owes a lot to the roots of **Doctor Who** as well as being a step into a new direction. One of the briefs which emerged in discussions between Colin Lavers, producer John Nathan-Turner and Peter Davison himself was to have the costume retain elements of the past Doctors, thus showing that although the Doctor has a new quite young body he is still the same basic personality we met years ago in a junk yard in dockland London.

The predominant colours in Davison's outfit are beige, scarlet and white. In keeping with his former incarnation the fifth Doctor is barenecked with a shirt emblazoned with the question mark symbols. The shirt is white in colour but with the emblems and collar lining done in red. Over the top of this is something new to the Doctor — a wool pullover cut in the approved V-neck style of all cricketers. Thin stripes of brown, red and blue line the neck and cuffs.

The trousers hark directly back to Patrick Troughton's penchant for baggy, shapeless pantaloons. Looking very much like Arthur Dent's perennial pyjama trousers from **Hitch Hiker's Guide to the Galaxy**, these basically beige trousers are made of thin, uncreased material vertically patterned in thick and thin stripes of mustard, black and red. These are worn over a pair of red socks and white lace up boots.

Pride of place must surely go to the coat — a very elegant Regency style beige long coat trimmed in red around the pockets, collar, cuffs and buttons. The cut of the pockets and cuffs especially lend a period air to the coat with the wide wristbanding of the cuffs being very much in a style that would have gained approval from Jon Pertwee's Doctor.

All of the Doctors have, at one time or another, worn a hat and Davison's incarnation is no exception. True to the cricketing look the new Doctor projects the hat is a straw Panama banded with red sash which differentiates it from the plain version worn by William Hartnell in **The Chase**.

Cricketing props are much in evidence on the new figure which is perhaps understandable as Peter Davison does share Tom Baker's interest in the game. Viewers with long memories will perhaps recall that the cricket metaphor ran through several of Baker's stories, most noticably **The Ark in Space** — where he handed Harry Sullivan a ball to deal with a renegade auto-guard, **The Hand of Fear** — where he elected to practise over-arm bowling in a quarry which was about to be blown up, and **The Ribos Operation** — where he pondered on the liklihood of Garron being a cricket scout.

The new Doctor's verbal and visual addiction to cricket will doubtless bring him into confrontation with his companions Adric, Nyssa and Tegan in the stories that lie ahead. Ultimately though it will be the British viewing public whose verdict will decide if the fifth man in will go out for a duck or stay to make a record breaking innings. ●

THE RESULTS

In assessing the results from this, the first, national survey carried out among readers of **Doctor Who Monthly** some very interesting observations have come to light. Observations which confirm that **Doctor Who**'s success and popularity is still based on values and factors which won it such a significantly strong audience way back at the show's beginning in 1963.

With all the forms and survey papers now in and counted our first duty is to offer a vote of thanks to all who took the trouble to reply to the survey. The job of tabulating the votes that came in from a magazine readership which numbers itself in thousands was no easy feat and a lot of midnight oil was burned opening, sorting, and recording all the opinions expressed by you.

Perhaps most rewarding of all was that many of you went beyond the simple act of filling out the categories and qualified your answers with letters explaining why you had voted the way you did.

From a personal point of view I was very pleased to see that the final placings for both stories and characters mirrored many of my own sentiments about the good and the bad in the last season. Quality material will always find a responsive audience just as poorly presented programmes will be criticised accordingly. What was refreshing to see was the faith so many of you have in the programme's basic format which has not changed that much since 1963 despite the more recent deluge of hardware oriented programmes from the United States. Judging from the letters some of you do like to see "flashy laser beams" in the series but predominantly the strengths of the programme you have picked out conform to the, shall we say, traditional elements **Doctor Who** has always had going for it.

So then to the results themselves starting with **Category A** which was the listing of serials in order of preference, from least favourite to the one you voted best of season. In all more than 10,000 votes were cast. In tabulating each result I alloted seven points to the story voted first on any one ballot form, six points to the story voted second and so on down to one point for the least favourite sereal.

Collector of the Wooden Spoon Prize for last place goes to the Flanagan/McCulloch story **Meglos** which was screened second last season. That scraped just 8.5% of the total votes with just 783 points being amassed.

Dominic Kershaw from Guildford in Surrey wrote with his form, "I really was looking forward to this story because my older brother had always said how good Jacqueline Hill was when she was in the programme years ago — before I ever started watching. In the end though the story was very **Blake 7**-ish with a lot of people, whom we hardly got time to know, running around in episodes that seemed very short indeed. It was never explained why Meglos had sent the Dodecahedron to Tigella in the first place — why bother if it was that powerful? I like Jacqueline Hill's part as Lexa though I did not understand why the writers felt they wanted to kill her off".

Dominic's comments seemed to mirror many of your sentiments about this story and only a handful of you placed it any higher than about fourth or fifth on the forms. As producer John Nathan-Turner stated in the interview in **Doctor Who Monthly 51**, **Meglos** was based on a very traditional story — a megalomaniac wanting to conquer the Universe. From your voting it would seem that **Doctor Who** fans now, just as in the past, prefer the series to concentrate on its major talent for presenting original concepts that have not been turned out of a Stateside script writing computer.

Second to bottom on the voting list was, perhaps surprisingly, **The Leisure Hive** by David Fisher which opened the season after its long break. Unfortunately few of you commented subjectively about this story in your voting and so I am a little puzzled as to why it fell as low as it did in the poll. A reason might have been the Foamasi monsters which even John Nathan-Turner admits did not live up to expectations, but this is countered by the monster popularity category which lists the little fellows some way above their vampire counterparts in **State of Decay** which was higher placed.

Paul Day from Llanfyllin in Wales might have part of the answer though when he says, "I would have voted it higher but I did not think the ending was as good as I had been expecting after the terrific first and third episodes".

Fifth highest, and beating **The Leisure Hive** by just 1.5% of the votes was the enigmatic tale by Steve Gallagher, **Warriors' Gate**. Going by your letters the perplexing tale of interweaving time lines showing the past, present and future all as one left many of you stranded in the dark wondering what had been happening for four episodes. Timothy Harvey from Manchester said it simply, "It was weird. I just didn't understand it. It reminded me of some of **The Prisoner** episodes . . . and I didn't understand them either".

Looking back at all your letters and comments about **Warriors' Gate** reaction would seem to be as black and white as the Tharils' own domain — you either liked the story or hated it. Certainly I found it to be a fascinating story in both concept and execution and easily on a par with other fantasy epics of the past such as **The Mind Robber** and **The Celestial Toymaker.**

Story four, collecting a total of 1,295 votes and nearly 14% of the points was Terrance Dicks' story of vampirism in E-Space, **State of Decay**. This won fourth place in spite of a lot of criticism about the use of poor model work, some 'hammy' performances and the return of overt jokiness in Tom Baker's Doctor. The plotline would seem to be the pillar of this story with the concept of vampires being a universal parasite on all intelligent life forms winning it much allegance for fans far and wide. Roger Clayman of Swanage in Dorset especially praised the visual impact scenes. "I thought the shot of Aukon with the slow motion bat superimposed over him was the best bit of the whole season".

Certainly a lot of you read into **State of Decay** a notion that the Doctor was developing feelings very close to affection for Romana, borne out graphically by the scene of the pair inside the castle dungeon. Perhaps a reason there why **Warriors' Gate** lost votes with its very abrupt removal of Romana in the last minutes.

Fan writer Andrew Smith scored a very palpable hit with his debut story **Full Circle**, the four part serial depicting the unusual ecology of the planet **Alzarius**. There were many reasons why this story was well thought of, most of which I will be explaining in the category heading of Monsters.

For a lot of the time **Full Circle** and **State of Decay** were neck and neck in the running and it was only really the later voters who tipped the scales in favour of **Full Circle**, awarding it a total of 15.4% of the votes cast. Less than 200 votes separated the two by the final reckoning.

Colourful was a term many of you used to describe the story with Robin Marsh (apt name) from Colchester in Essex in fairly representative in his declaraction that episode one had the best ending in the show's history.

Moving now to **Category B** which asked you to name your favourite monster, villain, character and episode from the last season. Choices were much freer in this category and certainly under the headings of characters and episodes there were vast numbers of candidates for each that you could have gone for. However, true to the principle of great minds thinking alike the final graphs soon settled down to show only about half a dozen names under each heading around which the final battle for placings would be fought.

For the section titled Monsters nine candidates emerged. The Foamasi, Meglos, the Bell Plants, the Marshmen, the Marsh Spiders, the Vampire, the Tharils, the Gundans and Melkur. Three of those, the Bell Plants, Meglos and the Vampires soon dropped out of the running and although they gained quite a number of votes the Foamasi quickly established themselves as non-runners.

Pretty quickly the pattern became clear. It was going to be a one-horse race with Andrew Smith's creation, the Marshmen, realised by costume designer Amy Roberts clearly the winner by a very wide margin. Streaking ahead with almost 250 votes separating them from their nearest rival the Marshmen were clearly the hit of the season.

It is true to say that the Marshmen were the closest **Doctor Who** came last year to presenting the kind of monster that has made the series famous in its time. The Voord, The Monoids, the Ice Warriors, the Macra, the Silurians, the Sea Devils, the Sontarans and the Zygons all fall roughly under the banner of Famous Monsters and it is to this club that the Marshmen can now apply if your voting is anything to go by. One of the things **Doctor Who** has become renowned for is presenting the race concept with their aliens. In most other science fiction programmes, even a lot of expensive, high-budget films, one or two monsters of similar appearance are all you are ever likely to see. **Lost in Space** is a classic example where a, quote, invading army quickly narrows down to a pair of silver painted actors. **Doctor Who** monsters, on the other hand, achieve far greater credibility with audiences when some half dozen fully costumed creations can be seen strolling about a city, coming down the steps of St Paul's, attacking a Naval Base or, as with **Full Circle**, striding eerily from a swamp.

Second and third place went to the twin

Good as **Full Circle** unquestionably was though it did lose to superior opposition. The final two stories taking first and second place between them amassed over 40%, almost half of the entire votes submitted — a staggering achievement for writers Johnny Byrne and Christopher H. Bidmead who penned the two four-parters which interlaced so perfectly to make Tom Baker's finale truly epic.

In second place with almost 1800 votes was **The Keeper of Traken**, the magical and superbly crafted tale of a Union of Peace and Harmony being insidiously and systematically corrupted from within by one of the most evil villains in the known Universe of **Doctor Who**. John Peel from Nottingham lists characterisation high on his rating chart for liking this serial. Certainly few would argue with him. Perhaps because this serial was slower paced to begin with than its contemporaries this season viewers were able to spend more time getting to know the principle cast, from the magnificent but ultimately doomed Tremas to the dithery and vacillating character of Luvic who will surely go down as the shortest Keeper on record.

The suprise re-appearance of an old villain half way through and then the climax of his regeneration caught many of you out it seems but the effect was a solid thumbs-up for this story which undoubtably would have won had it not been for some ingenious plot devices which succeeded in topping the first **Doctor Who Monthly** Season Survey.

The return of the Master, well-executed scenes inside the TARDIS, an amazing atmosphere of impending doom, flashback scenes and the climax of the Doctor ending his life in the body of Tom Baker and beginning a new one in the form of Peter Davison made **Logopolis**' Christopher H. Bidmead the winner not only of the story category but of two others as well.

Raking in a total figure above the 2000 mark for votes and taking 21.3% of the entire balloting **Logopolis** looks all set to rival **The Tenth Planet** and **The War Games** for spectacular climaxes to a Doctor's incarnation. Some of you were rather bloodthirsty about it however. Reader Glen Addams from Derby says he would have prefered to have seen the Doctor actually falling from the tower rather than just the reactions of Adric, Nyssa and Tegan as he did. Two others pondered that, considering the distance he fell, Baker's Doctor looked distinctly unbroken.

creations from **Warriors' Gate**. The elegant and regal Tharils narrowly pipped The Gundans despite the latter only having been seen in very brief snatches throughout the whole story. Again this would tend to prove the point about how popular robotic adversaries are in **Doctor Who**.

Also from **Full Circle** John Brace's mechanically animated Marsh Spiders narrowly trailed the Tharils and the Gundans. As with the Metebelis Spiders in Jon Pertwee's final story it was not so much the design of the creatures that gave them such a hold on the imagination but the fact they played upon one of the most prominent of all phobias – the fear of spiders. They certainly struck me that way as I unglued myself from the ceiling at the end of episode two.

Category B, heading 2 asked you to name your favourite villain from the series.

If the Marshmen had won the Monster award as a one horse race, the victory of the Villain race need never have bothered to leave the stable. In short, Anthony Ainley's return as the new Master wiped the board clean of all other contenders, numbering his winning margin in the hundreds above the nearest contender.

Sherlock Holmes has Moriarty as his supreme rival and Dracula has Van Helsing to contend with (or vice versa). Each successful and long running fictional character, whom we have come to know through years of understanding, can only really fear one person – his opposite. A rival mind with a moral viewpoint diametrically opposite. The Master is the bad side of the Doctor, equally intelligent, equally resourceful, and in choosing Anthony Ainley to succeed Roger Delgado's immortal conception of the role, the BBC has come up with a winner which has taken **Doctor Who** fandom by storm.

There were other names proposed in the category; Pangol who notched up some 13 nominations, Rorvic, Camilla, Grugger, Kassia, Zargo and even one nomination for The Watcher – the first time the Doctor has ever been named as a villain. But of all other choices from the season only the Vampire counsellor Aukon ever chalked up any significant number of votes, attaining a grand total of 53.

The widest number of nominations came in for the third heading, that of Characters from the last season. This only ruled out monsters and those who were identifiably evil from being candidates in the placing. Choices could have ranged from a lead character in **Meglos** to a Logopolitan extra in the last story.

In spite of its low placing in the story poll, **Warriors' Gate** did very well in this heading with Rorvic (again), Packard, Aldo, Royce, Lane and Biroc all taking votes to their credit. The latter, Biroc, took 32 nominations, narrowly behind Adrienne Corri's sympathetic performance as Mena in **The Leisure Hive** which won her 39 votes and placed her fourth on the final line up. Other names which attracted some support were Brock and Hardin from **The Leisure Hive**, Deedrix, Zastor, Lexa and Brotadac from **Meglos**, Login, Varsh and Dexeter from **Full Circle**, Ivo and Habris from **State of Decay**, Seron and Kassia from **The Keeper of Traken**, and the comic Aunt Venessa from **Logopolis**.

Second and third place was bitterly contended between the Monitor – played by John Frazer – from **Logopolis** and the Keeper – Denis Carey – from **Traken**. Right up until the final day of counting either of them could easily have gained second place although the final placing went to John Fraser's logically precise characterisation of the Logopolitan supervisor.

For the first place there was, again, no real competition and very early on the winner could be predicted. Tremas, the Keeper-nominate from **Traken** won with 176 votes giving Anthony Ainley a double victory from this year's Season Survey.

The last heading invited you to submit nominations naming your favourite episode from last season, the one which, in your mind, stood out as being excellent **Doctor Who** material for whatever reason. 19 out of a possible 28 episodes were placed. **Logopolis** and **Warriors' Gate** won nominations for all four episodes. Three episodes apiece from **State of Decay** and **Full Circle**, surprisingly only two episodes from both **The Keeper of Traken** and **The Leisure Hive** were placed and **Meglos** only achieved one vote for its first episode.

By the middle of the voting it was clear that only three episodes were at all in the running and perhaps predictably they were all from the last two stories of the series.

The ominous atmosphere of **Logopolis** part one won it 40 nominations and placed it third in the final reckoning.

Second place, and beating its rival by some 5 votes was the final installment of **The Keeper of Traken** which featured the surprise regeneration of the Master in the closing scene and ended with Nyssa puzzled by the sudden and abrupt disappearance of her father.

The winner, again, won by a huge margin. 167 was the number of nominations that clearly stamped the final part of **Logopolis** as the episode most enjoyed by readers of **Doctor Who Monthly**. It is not hard to see why either. Thanks to the newspapers everyone knew it to be regeneration time again for the Doctor and so consequently everyone was on the edge of their seat watching to see how the finale would be executed. They were not disappointed either.

Going by comments in your letters the principle "McGuffin" which made the episode was the flashback sequences with our hero being reminded of his title by past companions and enemies. Only Paul Miller of Eggleston in Durham expressed anything resembling a grumble, asking in his letter, "Why didn't we see the faces of the old Doctors as well, like we did in **The Brain of Morbius**".

The nicest aspect of virtually all the letters you sent in with your voting selections was the positive attitude expressed towards the last season of **Doctor Who** which was certainly one of the most radical and innovative in years. The chances are the next season will be less hectic than its predecessor but it will still be up to you to pick out the good and the bad points from it. This Season Survey feature has been very popular going by the response it has drawn and it is likely we will repeat the experiment at the end of the next season.

STAR-PI

kit pe

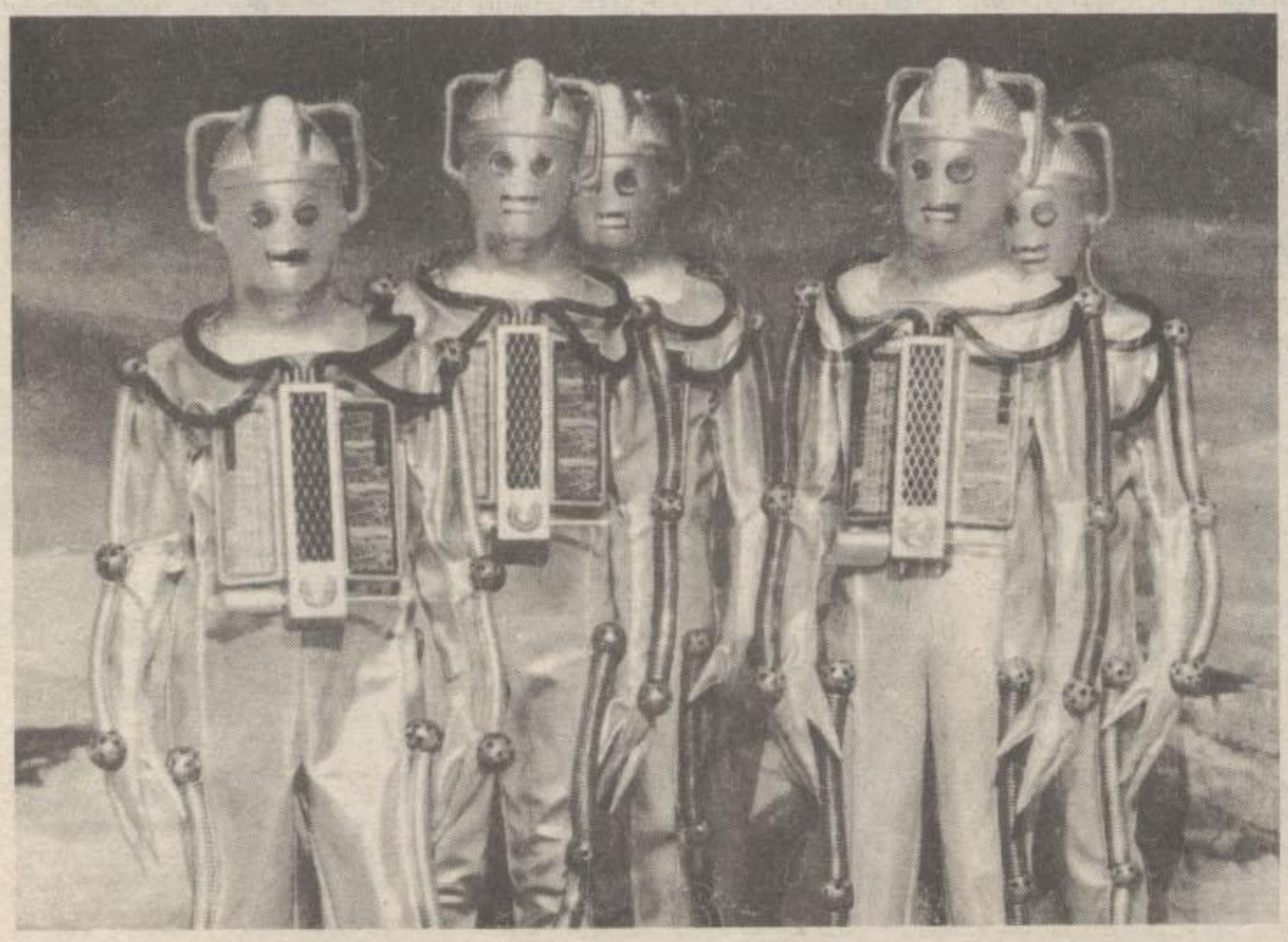
This month's *Star Profile* spotlights Dr Cybermen. Tragically, Dr Pedler died just science and science fiction o

Part of the fascination **Doctor Who** exerts over its estimated audience of eight million is its periodic delvings into the realms of science, delvings which frequently emerge with scripts full of what has popularly become known as pseudo-science, or gobbledegook. It is not hard to understand the reasons for this happening. Television script writers are rarely scientifically or mathematically qualified and usually have to borrow from handy reference books to supply the Doctor, or his futuristics protagonists with suitable dialogue to match their supposed technological superiority. The third Doctor's perennial references to "reversing the polarity of the neutron flow" was a typical example of pseudo-science which while being somewhat less than technologically correct was a constant souce of wonderment to the generations of **Doctor Who** viewers who have come to expect such whizz-kid terminology from the lips of their hero.

Kit Pedler, who sadly died recently at the age of 53, was one of the few **Doctor Who** writers who not only knew his own field of science, but was thoroughly knowledgable in many others. In fact, one press comment testified to his being "The Doctor's Doctor".

Born in 1928 Kit Pedler eventually won notoriety for his rare combination of talents in writing, broadcasting and medicine after becoming what he described as a fourth generation medical man. Having achieved his doctorate in medicine he became noted as a research scientist of great distinction having taken a second doctor's degree in experimental pathology. No less than thirty-eight original research papers on the subjects of the Eye and the nature of vision bear his name and in the mid-sixties he started up a small anatomy department in the Institute of Opthalmology in London to enable him more readily to pursue his studies into this complex area of human understanding.

His first contact with the world of television did not come until 1966 when he was approached by the BBC production team for the series **Horizon.** Out of that programme, which featured filmed material of Kit Pedler at work in his laboratory, came a suggestion that he should send in some scientifically based story outlines for consideration by the BBC. The producer of the **Horizon** series was reportedly very impressed with Pedler's unlimited wealth of ideas, and thought, quite rightly, that he could provide suitable material for television drama. And what better series to make use of drama and science combined than **Doctor Who.**



ROFILE

edler

Pedler, who was the originator of the few weeks ago but his contribution to elevision was considerable.

Kit Pedler's submitted story outlines co-incided with Gerry Davis becoming script-editor for the **Doctor Who** series. He, and producer Innes Lloyd, were looking out for writers who could give the series a more realistic approach while maintaining its essential bias towards solid science-fiction. Pedler's first story idea, which Gerry Davis liked, concerned a computer in the Post Office Tower which somehow went mad and decided mankind would be a lot better off as

slaves to the machines. This storyline was given to **Doctor Who** series writer Ian Stuart Black who adapted it into a four part script entitled **The War Machines,** the last story of the 1965-66 season.

Asked why he chose to base the mad computer WOTAN in the surroundings of the Post Office Tower, Kit Pedler explained to one reporter that it was his way of protesting at the intrusion upon his view of the London skyline which the erection of the now-famous tower caused when looking out from his office window.

Flippant answer or not his format for **The War Machines** demonstrated Pedler's growing disquiet at the way technology was outstripping its human creators. This awareness was to feature very strongly in many of his future endeavours. The key note of **The War Machines** was the conversion of many individuals, through a form of electronic hypnosis, into non-thinking, obedient slaves to the faceless will of WOTAN. In many ways the notion mirrored Pedler's own philosophy of where urban man was heading. As he said, "I see the modern city as a great technical mechanism. To get people to serve in it we give them the illusion of freedom. But the things being done to them to get them to work are quite horrific. In multi-story beehives their entire lives are ordered by systems analysts. It's loathsome and degrading to the individual to be considered in these terms."

Innes Lloyd and Gerry Davis were pleased with **The War Machines** and asked Dr Pedler to contribute for the 1966-67 series of **Doctor Who** but this time in the full capacity of writer. His first script was **The Tenth Planet** although episodes three and four were co-written with Gerry Davis.

The Tenth Planet introduced **Doctor Who** audiences to the monster that would rank second only to the ubiquitous Daleks in polularity: the Cybermen.

The concept for the Cybermen emerged in discussions between Pedler and Davis over what the inhabitants of Earth's twin world – Mondas – should ►

look like. During one meeting Pedler recalled a conversation he had had with his wife – also a doctor – some weeks earlier in their garden at Sittingbourne in Kent. "We were discussing spare part surgery" he recalled, "and conceived the idea of someone with so many mechanical replacements that he didn't know whether he was human or a machine."

The Cybermen were another example of Pedler's one man revolution against Man's dependency on conventional technology for solving his problems. The principle of replacement surgery is in itself good but as with anything is open

to abuse. The Cybermen were intended as a portrait of what could happen if Man's programme of mechanisation got out of hand, creating a race of creatures who were, in Pedler's words, "strong and immortal but the antithesis of everything that I conceive to be human".

His initial thumbnail sketches of the Cybermen made them out to be very much more machine efficient than man efficient. Both Pedler and Davis were keen on a design that would break up the two arms/two legs shape of a human being and Pedler especially favoured such concepts as having the arms emerging from about waist level. Ultimately, however, the harsh economics of the production climate won and the finished **Tenth Planet** Cybermen emerged from their ships looking definitely human but with solidly machine-based characteristics. Being a family man – with a wife and four children – Pedler was very insistant that the Cybermen should be totally devoid of emotion. Not, as he put it, because of any deliberate policy towards evil, but simply as a by-product of their changeover to a machine environment. They had become soul-less and as such possessed no need of the gentler and more creative instincts inherent to Man.

In his private life Pedler was no stranger to the subtle-technique of blending interests in both the sciences and the arts. The former was clearly demonstrated by his love of racing cars. He was passionately fond of driving such vehicles, but, true to character, the older they were the better. On the arts side he was an accomplished sculptor and artist who had gained a lot of his interest and skill from his artist mother. With his Kent house richly decorated with her works he was often heard to bemoan to visiting reporters, "I wish I could paint as well as she did".

For Doctor Pedler though success lay in other fields. While his academic career was leading him onto a path from clinical pathologist to appointed Senior Reader of pathology at the University of London, his television career was getting the kind of boost most writers only dreamed about. In a very short space of time Pedler's name had become known due to the unexpected popularity of the Cybermen. Like the Daleks some years earlier the Cybermen had succeeded in capturing the imaginations of children up and down the country. School playgrounds no longer echoed to the sound of children playing Daleks. The arms-outstretched, grating voiced youngsters were now moving with stiff mechanical movements and uttering words in a low electronic drone.

His second Cyberman story, **The Moonbase**, which Pedler wrote solo, strengthened the monster's popularity and established the familiar sleek silver image we have of the Cybermen today.

After his third Cyberman serial, **Tomb of the Cybermen** (a totally co-authored production between himself and Gerry Davis), Pedler persuaded the BBC to part with one of their Cybermen and for many years it stood beside the doorway to his office at the Institute of Opthalmology, bemusing passers-by with its blank, skull-like stare.

Such bemusement was reflected a hundredfold the day he took the costume, complete with a willing student inside, on a tour of the St Pancras shopping area in broad daylight. Crowds built up several layers thick and at one point traffic entering and leaving the area was almost totally blocked. Order was eventually restored with the intervention of the Police who had Pedler's collar felt for causing a disturbance. Ever the

scientist he explained he had wanted to discover how people, indoctrinated into the rules of conformity, would react to the arrival of something unusual. His more private reason, "I also wanted to be a nuisance" was again another instance of his periodic outbursts of protest against the dull and stifflingly conformal.

Ironically perhaps he had to side with the forces of conformity, embodied in the corporate image of the BBC, when some of the more frightening scenes in **Tomb of the Cybermen** were harshly criticised by a studio audience of anxious parents and teachers on the premiere edition of the BBC television review programme **Talkback** which commenced its relatively short run in 1967. Sat in the Dock, as it were, he and Gerry Davis outlined their respective cases why that Cyberman show had been deemed worthy of showing. "Children like to be frightened" they both agreed and no harm can ever come from setting such terror in **Doctor Who** which had always been geared towards instilling some kind of fear.

The Pedler/Davis writing combination drifted apart for a while after Gerry Davis handed over the **Doctor Who**

script editor's seat to Peter Bryant, later to become the show's producer.

Under Bryant's guiding hand Pedler submitted two more story ideas to **Doctor Who**, one about the Cybermen, and their automated killer "pets" the Cybermats, attacking a communications Space station which was realised as **The Wheel in Space,** scripted by David Whitaker, and the other, which Derrick Sherwin undertook to gain a much needed rest from walking about, had the Cybermen attacking England in the spectacular eight parter **The Invasion.**

By the time that serial had faded from everyone's immediate memories Kit Pedler had renewed his friendship with Gerry Davis and was collaborating with him and television producer Terence Dudley on a new type of television series. The premise was to allow for the presence of a universal trouble shooting team capable of solving problems caused by Man's abuse of his own environment. It would be entertaining science fiction but with a very serious warning note to it about the possible hazards Man might face in the near future.

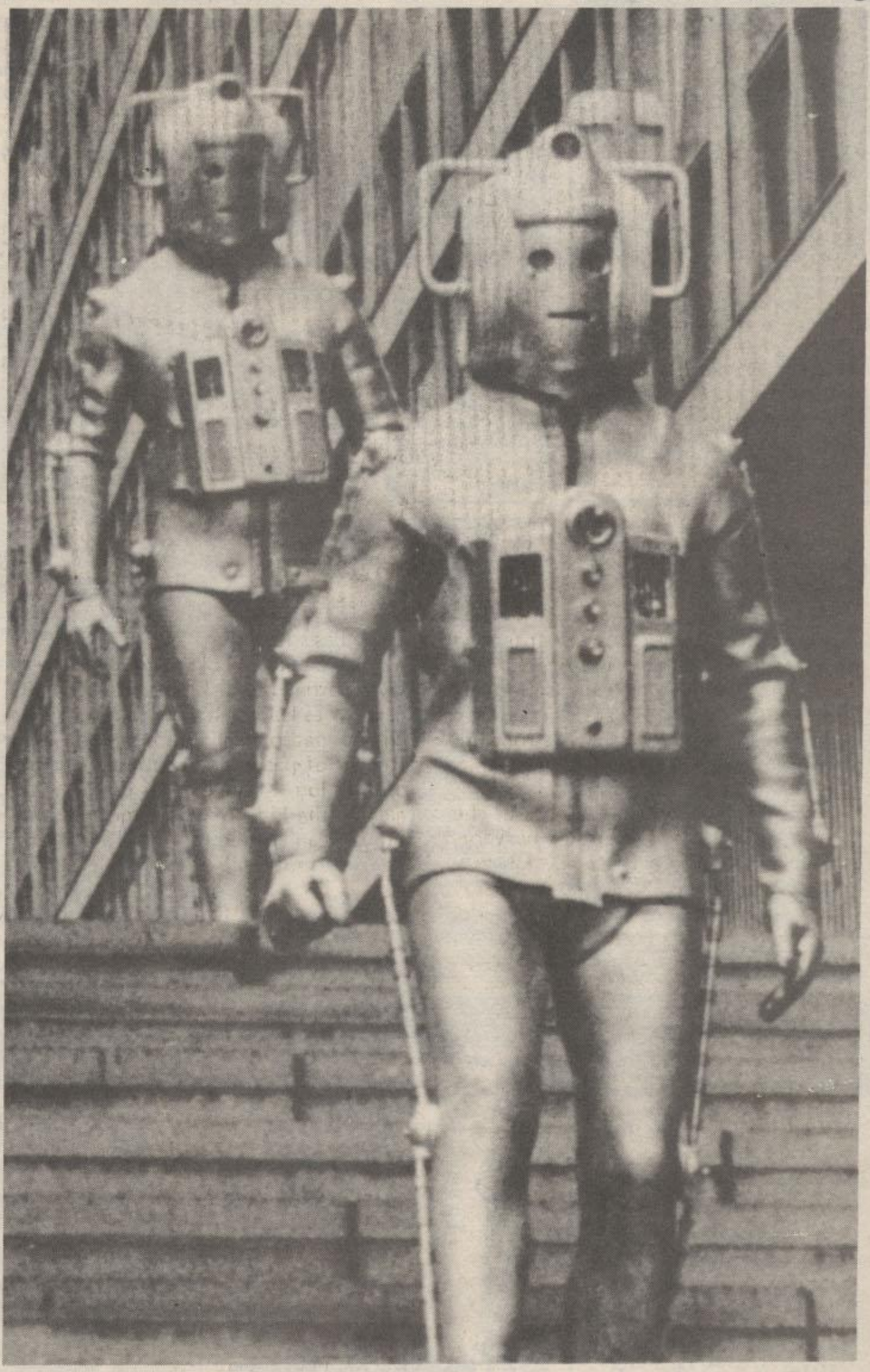
The series was called **Doomwatch** and its title has since passed into the English language as a watchword for the perils of modern technology. With starring names such as Simon Oates and a young Robert Powell the first season was unquestionably the most science fiction based with Pedler providing two of the most frightening scenarios. One envisaged the development of a super-intelligent breed of rat which not only devised something very akin to the wheel but also declared a state of war against mankind. So gruesome were some of the scenes of trained rats attacking motorists, pedestrians and the like that the BBC switchboard was jammed for the entire evening with calls of protest.

Kit Pedler and Gerry Davis also wrote the pilot programme for the series, **The Plastic Eaters,** which was later translated by the pair into book form as **Mutant 59: The Plastic Eater,** the first of three novelisations for *Pan Paperbacks* of **Doomwatch**-inspired ideas.

When Gerry Davis began spending more and more time away from this country in Canada – he is now script-editor for the cop-show **Vegas** – Kit Pedler concentrated his broadcasting practises around the spheres of Alternative Technology (power from windmills instead of oil etc) and the Paranormal (Telepathy, Psychokinesis and such). Although seemingly poles apart Doctor Pedler explained on radio that both realms tried to teach Man to use his own resources to the fullest and not take the easy way out and opt always for the machines.

Doctor Pedler died midway through completing a documentary series for Thames Television called **Mind Over Matter** in which he co-presented, with Tony Bastable, serious investigations into some of today's accepted scientific and psychic phenomena. The only programme not to be completed was the final edition which was to have featured a live studio discussion between the audience and Doctor Pedler.

Scientist, writer, man of medicine, sculptor, painter, racing driver, broadcaster, humanitarian . . . the list is almost as endless as the characteristics of Doctor Who himself. Like Terry Nation, who will never lose the title of **The Dalek Man,** so Dr Kit Pedler is inextricably linked to his creations, the Cybermen, and as long as they endure in their popularity with **Doctor Who** fans young and old they will be a shining antithesis to everything that Kit Pedler stood for. ●



Opposite left: *A scene from the Kit Pedler scripted* **Doctor Who** *episode,* The Moonbase, *which featured his creations, The Cybermen.* Opposite right: *William Hartnell as The Doctor in a scene from Kit Pedler's first* **Doctor Who** *effort,* The War Machines. Right: *The Cybermen advance down the steps behind the Albert Hall in London in a chilling sequence from* The Invasion.

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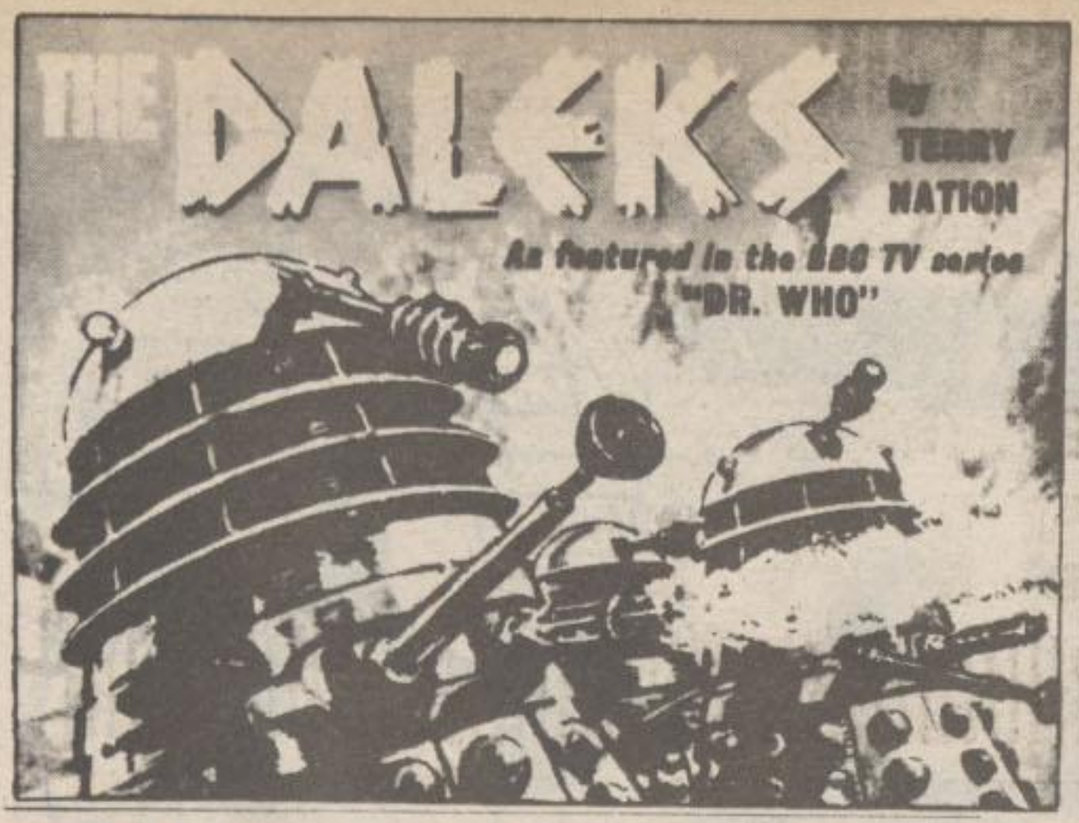
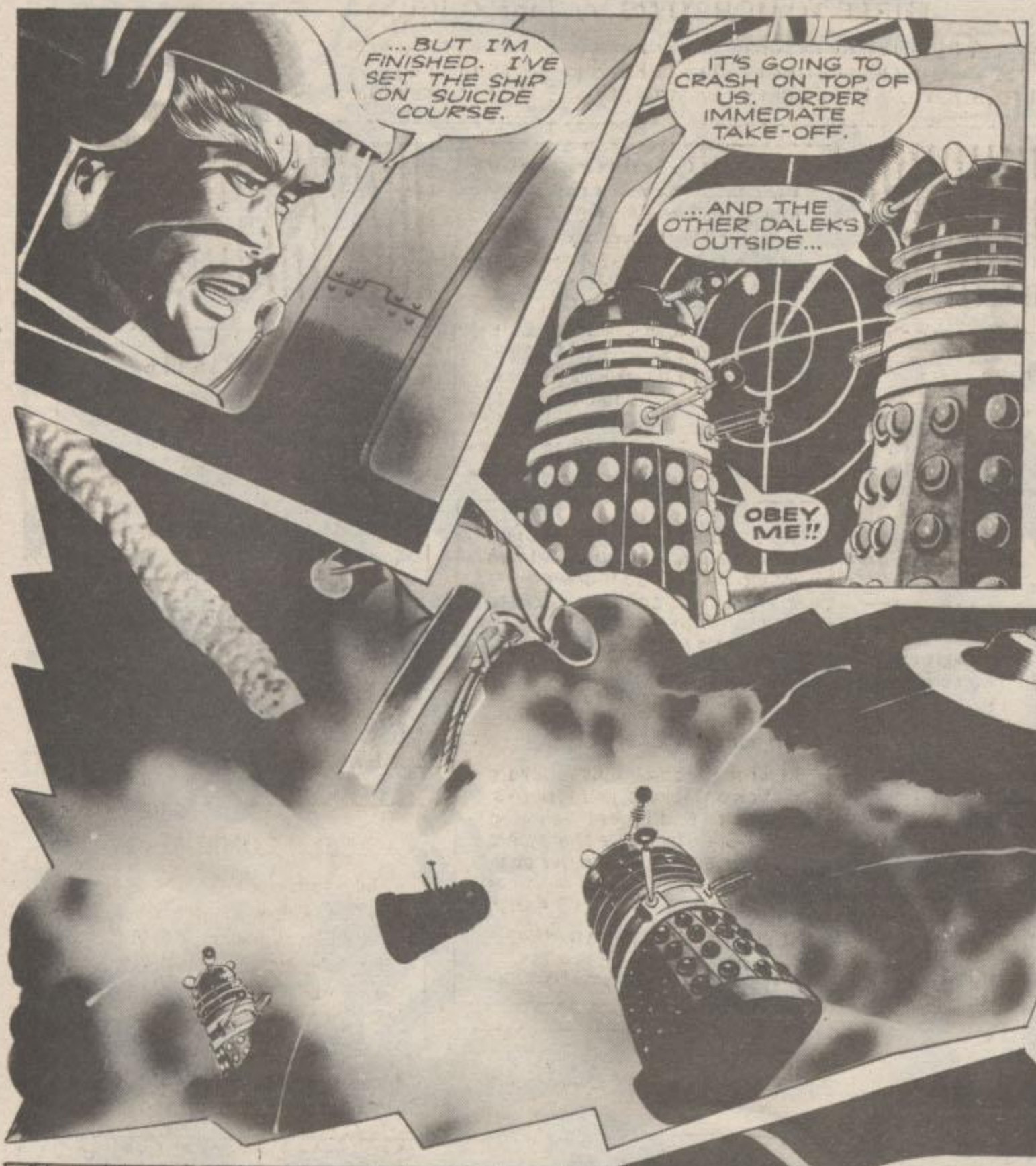
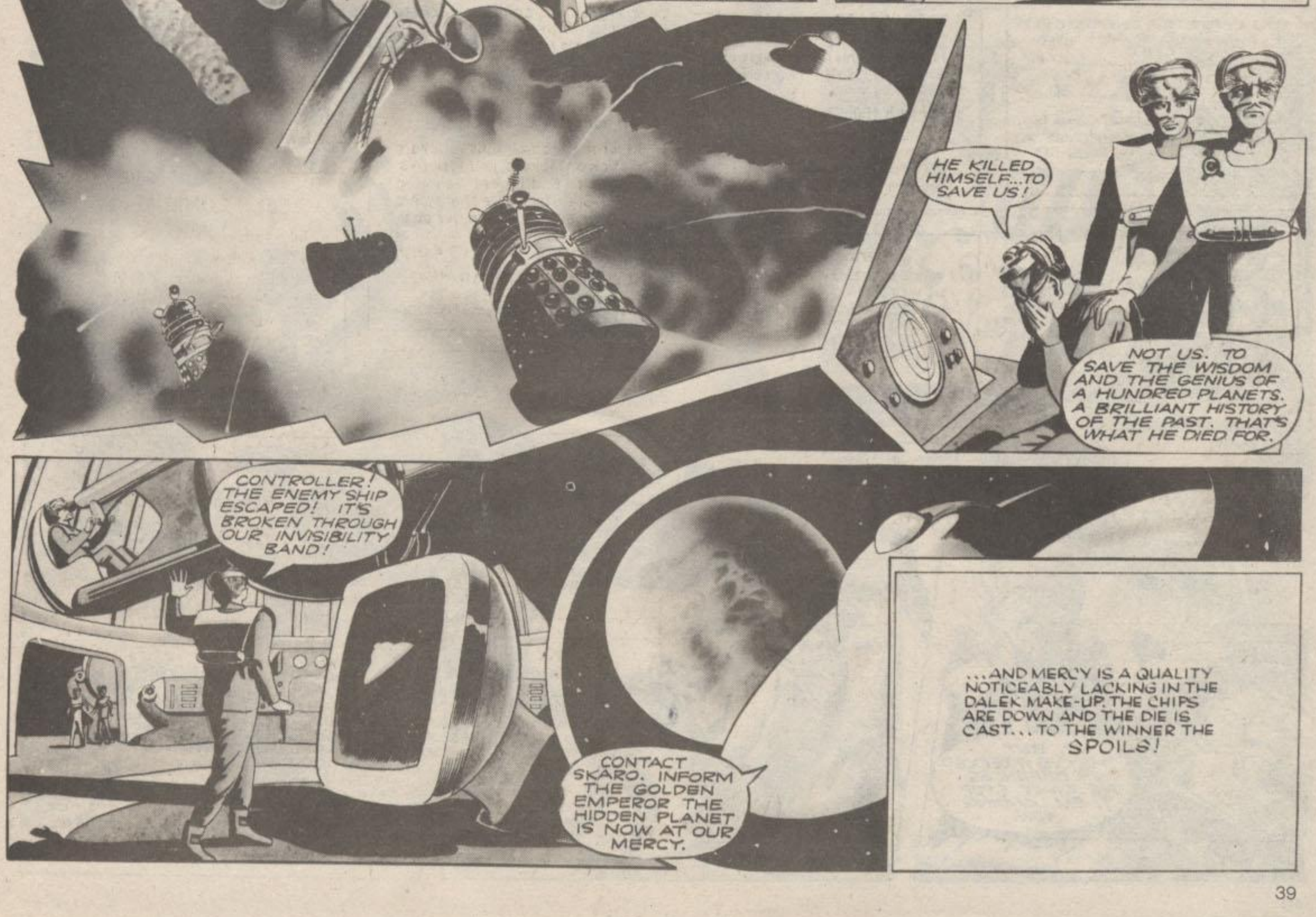


...AM PLUNGING DOWN ON INTRUDER BASE...
PATROLLER, BREAK OFF AND RETURN! DO YOU HEAR ME... BREAK OFF AND RETURN..
I WISH I COULD...
FOUR FIFTHS OF PATROL DESTROYED.. REMAINING CRAFT OUT OF CONTROL...


...BUT I'M FINISHED. I'VE SET THE SHIP ON SUICIDE COURSE.
IT'S GOING TO CRASH ON TOP OF US. ORDER IMMEDIATE TAKE-OFF.
...AND THE OTHER DALEKS OUTSIDE...
OBEY ME!!


HE KILLED HIMSELF...TO SAVE US!
NOT US. TO SAVE THE WISDOM AND THE GENIUS OF A HUNDRED PLANETS. A BRILLIANT HISTORY OF THE PAST. THAT'S WHAT HE DIED FOR.
CONTROLLER! THE ENEMY SHIP ESCAPED! IT'S BROKEN THROUGH OUR INVISIBILITY BAND!
CONTACT SKARO. INFORM THE GOLDEN EMPEROR THE HIDDEN PLANET IS NOW AT OUR MERCY.
...AND MERCY IS A QUALITY NOTICEABLY LACKING IN THE DALEK MAKE-UP. THE CHIPS ARE DOWN AND THE DIE IS CAST... TO THE WINNER THE SPOILS!

AND YET THE PHRYNES ARE FAR FROM BEATEN. THEIR CHIEF RESOURCES COME FROM THEIR VAST STORE OF KNOWLEDGE, GAINED FROM THE RECORDS OF THOUSANDS OF PLANETS. A GALAXY'S HISTORY AT THEIR COMMAND. BUT SOME MIGHT ARGUE THAT HISTORY IS DEAD.

...AND THE THREAT OF THE DALEKS IS A VERY LIVE ONE.

DO YOU THINK THE ACTINIC RAYS WILL HOLD THEM OFF, CONTROLLER?

DEFENCE CONTROL

IF NOT, WE STILL HAVE THE IMPULSE SHIELD.

ACTIVATE ACTINIC RAYS, MEN!

VISUALISER

I'LL SPEAK TO THE PEOPLE, SAF. THEY MUST KNOW OF THE DANGER. WE CAN'T HAVE ANY PANIC.

PEOPLE OF PHRYNE...

WE ARE THREATENED BY AN ENEMY IN THE SKY ABOVE US. GO ABOUT NORMALLY. DO NOT PANIC.

YOU REPORTED THE EXTERIOR OF THE SHIP IS GETTING HOTTER.

ACTINIC RAYS ARE BEING POURED UP AT OUR SHIP.

COUNTER ATTACK WITH GAMMA BETA ICE RAY.

CONTROLLER! ARE YOU HURT?

NO. BUT THEY'VE WRECKED OUR DEFENCES. WE CAN'T STOP THEM LANDING NOW.

THE DALEK SHIP HOVERS CLOSER TO THE GROUND. SOON IT WILL LAND. SOON THE DALEKS WILL POUR OUT AND BEGIN SUB-JUGATING THE NOW DEFENCE-LESS PLANET. IT SHOULD NOT BE TOO DIFFICULT...

...FOR THE ORDINARY CITIZENS OF PHRYNE, DESPITE THEIR YEARS OF LEARNING, HAVE NEVER SEEN AN INVADER. THOUGH THEY HAVE STUDIED COUNTLESS THOUSANDS OF ANCIENT WARS AND FOUND THEM WITHOUT EXCEPTION BOTH FOOLISH AND FUTILE. THIS IS THE FIRST TIME THEY HAVE TASTED BATTLE FIRST HAND...

...AND THEIR REACTION IS TO RUN!

STAND BY YOUR INSTRUMENTS, MEN!

FIX ON TARGET! FIRE WHEN READY!

MAXIMUM POWER IN TWO SECONDS, SIR.

MAXIMUM POWER... NOW!

FIRE!!!

OUR ATREVOLVER'S DESTROYED THEM, CONTROLLER!

YES, BUT LOOK AT THAT STREAM OF LIQUID. WHAT IS IT?

THOSE MEN! NOT A CHANCE...

I'LL GET AN ANTREVOLVER UP HERE, CONTROLLER. WE CAN SMASH THAT SPACE SHIP FROM ABOVE!

YOU RULE THESE PEOPLE! ORDER THEIR SURRENDER OR YOU WILL DIE NOW!

THE CONTROLLER IS TRAPPED. ALL THE WONDROUS KNOWLEDGE THAT IS HIS CANNOT SAVE HIM FROM THE DALEK DEATH RAY.

UNDER THE OVERHANG, SAF LISTENS...

...AND AS HE LISTENS, HE KNOWS WHAT HE MUST DO. HE KNOWS HIS PEOPLE MUST RE-LEARN HOW TO FIGHT AND DIE IN DEFENCE OF THEIR WORLD. AND FROM THE SIMPLE DIGNITY AND COURAGE OF THE CONTROLLER HE DRAWS STRENGTH... THE STRENGTH HE KNOWS HE MUST HAVE IF HE IS TO LEAD HIS PEOPLE...

...AND DRIVE THE DALEKS FROM PHRYNE.

IF WE DON'T DIE, WE'LL FIGHT. WHEN WE CAN'T FIGHT, WE'LL HIDE... BUILD NEW WEAPONS AND FIGHT AGAIN. THAT IS OUR DUTY.

HE MEANS THAT FOR ME!

HOPE SAF HEARD ME.

THE DALEKS WANT YOUR KNOWLEDGE, THE SECRET OF YOUR INVISIBLE SHIELD... ALL OTHER INVENTIONS.

GIVE US YOUR SECRETS OR YOU WILL DIE.

IF WE DIE, YOU'LL NEVER LEARN OUR SECRETS.

YOU PEOPLE. WE MUST HIDE IN THE MOUNTAINS. FOLLOW ME!

LOOK AT THAT BUILDING. IT IS FULL OF YOUR PEOPLE.

WHAT ARE YOU GOING TO DO WITH THEM?

WATCH!

YOU CAN'T DESTROY THEM.

WE ARE THE DALEKS. YOU WILL OBEY US!

NOW YOU WILL TELL US YOUR SECRETS.

YOU FOOLS! WE GUARD THE SECRETS AND HISTORIES OF A HUNDRED PLANETS.

WHERE ARE THEY HIDDEN? SPEAK!

IN OUR BRAINS— NOTHING IS WRITTEN... NOTHING RECORDED. WE LEARN AND REMEMBER EVERYTHING. KILL US... AND YOU DESTROY THE YESTERDAY OF A WHOLE GALAXY.

IT HURLED HIM OVER THE EDGE!

THEN WE WILL TORTURE YOU UNTIL YOU SPEAK.

NO. THE CONTROLLER JUMPED. HE'D RATHER DIE THAN OPEN HIS BRAIN TO THEM.

YESTERDAY IS DEAD — WE MUST BUILD FOR TOMORROW!

HURRY, SAF! IT'S A LONG WAY UNDERGROUND TO THE MOUNTAINS.

AND SO ANOTHER DALEK MISSION ENDS IN DEATH AND DESTRUCTION. FOR THE PHRYNES, THEY AT LEAST HAVE FOUND THE SPIRIT THEY WILL NEED TO SURVIVE. FOR THE DALEKS, IN THEIR EVER-ESCALATING WAR AGAINST THE REST OF THE UNIVERSE ...WHO KNOWS?

WILL THERE EVER BE AN END?

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